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F. L. Geddes

FIRST EDITION . . *February*, 1904.
SECOND EDITION . . *October*, 1905.

Poetical Works

of

LORD BYRON.

Ada Byron
(Countess of Lovelace)

UNIV. OF MICH.

The Works

OF

LORD BYRON.

A NEW, REVISED AND ENLARGED EDITION
WITH ILLUSTRATIONS.

Poetry. Vol. VII.

EDITED BY

ERNEST HARTLEY COLERIDGE, M.A.,
HON. F.R.S.L.

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PREFACE TO THE SEVENTH VOLUME.

Of the seventy-three "Epigrams and Jeux d'Esprit," which are printed at the commencement of this volume, forty-five were included in Murray's one-volume edition of 1837, eighteen have been collected from various publications, and ten are printed and published for the first time.

The "Devil's Drive," which appears in Moore's *Letters and Journals*, and in the sixth volume of the Collected Edition of 1831 as an "Unfinished Fragment" of ninety-seven lines, is now printed and published for the first time in its entirety (248 lines), from a MS. in the possession of the Earl of Ilchester. "A Farewell Petition to J. C. H. Esq.;" "My Boy Hobbie O;" "[Love and Death];" and "Last Words on Greece," are reprinted from the first volume of *Murray's Magazine* (1887).

A few imperfect and worthless poems remain in MS.;

but with these and one or two other unimportant exceptions, the present edition of the Poetical Works may be regarded as complete.

In compiling a "Bibliography of the successive Editions and Translations of Lord Byron's Poetical Works," I have endeavoured, in the first instance, to give a full and particular account of the collected editions and separate issues of the poems and dramas which were open to my inspection; and, secondly, to extract from general bibliographies, catalogues of public and private libraries, and other sources bibliographical records of editions which I have been unable to examine, and were known to me only at second-hand. It will be observed that the *title-pages* of editions which have passed through my hands are aligned; the *titles* of all other editions are italicized.

I cannot pretend that this assortment of bibliographical entries is even approximately exhaustive; but as "a sample" of a bibliography it will, I trust, with all its imperfections, be of service to the student of literature, if not to the amateur or bibliophile. With regard to nomenclature and other technicalities, my aim has been to put the necessary information as clearly and as concisely as possible, rather than to comply with the requirements of this or that formula. But the path of the bibliographer is beset with difficulties. "Al Sirat's arch"—"the bridge of breadth narrower than the thread of a famished spider, and sharper than

the edge of a sword" (see *The Giaour*, line 483, *note* 1)—affords an easier and a safer foothold.

To the general reader a bibliography says little or nothing; but, in one respect, a bibliography of Byron is of popular import. It affords scientific proof of an almost unexampled fame, of a far-reaching and still potent influence. Teuton and Latin and Slav have taken Byron to themselves, and have made him their own. No other English poet except Shakespeare has been so widely read and so frequently translated. Of *Manfred* I reckon one Bohemian translation, two Danish, two Dutch, three French, nine German, three Hungarian, three Italian, two Polish, one Romaic, one Roumanian, four Russian, and three Spanish translations, and, in all probability, there are others which have escaped my net. The question, the inevitable question, arises—What was, what is, the secret of Byron's Continental vogue? and why has his fame gone out into all lands? Why did Goethe enshrine him, in the second part of *Faust*, "as the representative of the modern era . . . undoubtedly to be regarded as the greatest genius of our century?" (*Conversations of Goethe*, 1874, p. 265).

It is said, and with truth, that Byron's revolutionary politics commended him to oppressed nationalities and their sympathizers; that he was against "the tramplers"—Castlereagh, and the Duke of Wellington, and the Holy Alliance; that he stood for liberty. Another point in his favour was his freedom from cant, his indifference

to the pieties and proprieties of the Britannic Muse; that he had the courage of his opinions. Doubtless in a time of trouble he was welcomed as the champion of revolt, but deeper reasons must be sought for an almost exclusive preference for the works of one poet and a comparative indifference to the works of his rivals and contemporaries. He fulfilled another, perhaps a greater ideal. An Englishman turns to poetry for the expression in beautiful words of his happier and better feelings, and he is not contented unless poetry tends to make him happier or better—happier because better than he would be otherwise. His favourite poems are psalms, or at least metrical paraphrases, of life. Men of other nations are less concerned about their feelings and their souls. They regard the poet as the creator, the inventor, the maker *par excellence*, and he who can imagine or make the greatest *eidolon* is the greatest poet. *Childe Harold* and *The Corsair*, *Mazeppa* and *Manfred*, *Cain* and *Sardanapalus* were new creations, new types, forms more real than living man, which appealed to their artistic sense, and led their imaginations captive. "It is a mark," says Goethe (*Aus meinem Leben: Dichtung und Wahrheit*, 1876, iii. 125), "of true poetry, that, as a secular gospel, it knows how to free us from the earthly burdens which press upon us, by inward serenity, by outward charm. . . . The most lively, as well as the gravest works have the same end—to moderate both pleasure and pain through a happy mental representation."

It is passion translated into action, the pageantry of history, the transfiguration into visible lineaments of living moods and breathing thoughts which are the notes of this "secular gospel," and for one class of minds work out a secular redemption.

It was not only the questionable belief that he was on the side of the people, or his ethical and theological audacities, or his prolonged Continental exile, which won for Byron a greater name abroad than he has retained at home; but the character of his poetry. "The English may think of Byron as they please" (*Conversations of Goethe*, 1874, p. 171), "but this is certain, that they can show no poet who is to be compared to him. He is different from all the others, and, for the most part, greater." The English may think of him as they please! and for them, or some of them, there is "a better œnomel," a *vinum Dæmonum*, which Byron has not in his gift. The evidence of a world-wide fame will not endear a poet to a people and a generation who care less for the matter than the manner of verse, or who *believe* in poetry as the symbol or "*credo*" of the imagination or the spirit; but it should arrest attention and invite inquiry. A bibliography is a dull epilogue to a poet's works, but it speaks with authority, and it speaks last. *Finis coronat opus!*

I must be permitted to renew my thanks to Mr. G. F. Barwick, *Superintendent of the Reading Room*, Mr. Cyril Davenport, and other officials of the British Museum, of

CONTENTS OF VOL. VII.

PAGE

Preface to Vol. VII. of the Poems v

JEUX D'ESPRIT AND MINOR POEMS, 1798–1824.

Epigram on an Old Lady who had some Curious Notions respecting the Soul. First published, *Letters and Journals*, 1830, i. 28 1

Epitaph on John Adams, of Southwell. First published, *Letters and Journals*, 1830, i. 106 1

A Version of Ossian's Address to the Sun. First published, *Atlantic Monthly*, December, 1898 2

Lines to Mr. Hodgson. Written on board the Lisbon Packet. First published, *Letters and Journals*, 1830, i. 230–232 . 4

[To Dives. A Fragment.] First published, *Lord Byron's Works*, 1833, xvii. 241 7

Farewell Petition to J. C. H., Esqre. First published, *Murray's Magazine*, 1887, vol. i. pp. 290, 291 7

Translation of the Nurse's Dole in the *Medea* of Euripides. First published, *Letters and Journals*, 1830, i. 227 . . . 10

My Epitaph. First published, *Letters and Journals*, 1830, i. 240 10

Substitute for an Epitaph. First published, *Lord Byron's Works*, 1832, ix. 4 11

Epitaph for Joseph Blacket, late Poet and Shoemaker. First published, *Lord Byron's Works*, 1832, ix. 10 11

On Moore's Last Operatic Farce, or Farcical Opera. First published, *Letters and Journals*, 1830, i. 295 (*note*) 12

[R. C. Dallas.] First published, *Life, Writings, Opinions, etc.*, 1825, ii. 192 12

CONTENTS OF VOL. VII.

PAGE

Preface to Vol. VII. of the Poems v

JEUX D'ESPRIT AND MINOR POEMS, 1798–1824.

Epigram on an Old Lady who had some Curious Notions respecting the Soul. First published, *Letters and Journals*, 1830, i. 28 1

Epitaph on John Adams, of Southwell. First published, *Letters and Journals*, 1830, i. 106 1

A Version of Ossian's Address to the Sun. First published, *Atlantic Monthly*, December, 1898 2

Lines to Mr. Hodgson. Written on board the Lisbon Packet. First published, *Letters and Journals*, 1830, i. 230–232 . 4

[To Dives. A Fragment.] First published, *Lord Byron's Works*, 1833, xvii. 241 7

Farewell Petition to J. C. H., Esqre. First published, *Murray's Magazine*, 1887, vol. i. pp. 290, 291 7

Translation of the Nurse's Dole in the *Medea* of Euripides. First published, *Letters and Journals*, 1830, i. 227 . . . 10

My Epitaph. First published, *Letters and Journals*, 1830, i. 240 10

Substitute for an Epitaph. First published, *Lord Byron's Works*, 1832, ix. 4 11

Epitaph for Joseph Blacket, late Poet and Shoemaker. First published, *Lord Byron's Works*, 1832, ix. 10 11

On Moore's Last Operatic Farce, or Farcical Opera. First published, *Letters and Journals*, 1830, i. 295 (*note*) 12

[R. C. Dallas.] First published, *Life, Writings, Opinions, etc.*, 1825, ii. 192 12

PAGE

Quem Deus vult perdere prius dementat. First published, *Letters*, 1900, iv. 93 45
To Thomas Moore ("My boat is on the shore"). First published, *The Traveller*, January 8, 1821 46
Epistle from Mr. Murray to Dr. Polidori. First published, *Letters and Journals*, 1830, ii. 139–141 47
Epistle to Mr. Murray. First published (stanzas 1, 2, 4, 7–9), *Letters and Journals*, 1830, ii. 156, 157; and (stanzas 3, 5, 6, 10, 11) *Letters*, 1900, iv. 191–193 51
On the Birth of John William Rizzo Hoppner. First published, *Letters and Journals*, 1830, ii. 134 54
[E Nihilo Nihil; or, An Epigram Bewitched.] *MS.M.* . . 55
To Mr. Murray. First published, *Letters and Journals*, 1830, ii. 171 56
Ballad. To the Tune of "Sally in our Alley." *MS.M.* . . 58
Another Simple Ballat. *MS.M.* 61
Epigram. From the French of Rulhiéres. First published, *Letters and Journals*, 1830, ii. 235 62
Epilogue. First published, *Paradies, etc.*, collected . . . by Walter Hamilton, 1888, p. 105 63
On my Wedding-Day. First published, *Letters and Journals*, 1830, ii. 294 64
Epitaph for William Pitt. First published, *Letters and Journals*, 1830, ii. 295 64
Epigram ("In digging up your bones, Tom Paine"). First published, *Letters and Journals*, 1830, ii. 295 65
Epitaph ("Posterity will ne'er survey"). First published, *Lord Byron's Works*, 1833, xvii. 246 65
Epigram ("The world is a bundle of hay"). First published, *Letters and Journals*, 1830, ii. 494 65
My Boy Hobbie O. First published, *Murray's Magazine*, March, 1887, vol. i. pp. 292, 293 66
Lines, Addressed by Lord Byron to Mr. Hobhouse on his Election for Westminster. First published, *Miscellaneous Poems*, 1824 69
A Volume of Nonsense. First published, *Letters*, 1900, v. 83 70
Stanzas. First published, *Letters and Journals*, 1830, ii. 377 . 70
To Penelope. First published, Medwin's *Conversations*, 1824, p. 106 71
The Charity Ball. First published, *Letters and Journals*, 1830, ii. 540 71

PAGE

Epigram, On the Braziers' Address, etc. First published, *Letters and Journals*, 1830, ii. 442 72
On my Thirty-third Birthday. First published, *Letters and Journals*, 1830, ii. 414 73
Martial, Lib. I. Epig. I. First published, *Lord Byron's Works*, 1833, xvii. 245 74
Bowles and Campbell. First published, *The Liberal*, 1823, No. II. p. 398 74
Elegy. First published, Medwin's *Conversations*, 1824, p. 121 75
John Keats. First published, *Letters and Journals*, 1830, ii. 506 76
From the French ("Ægle, beauty and poet," etc.). First published, *The Liberal*, 1823, No. II. p. 396 76
To Mr. Murray ("For Orford," etc.). First published, *Letters and Journals*, 1830, ii. 517 76
[Napoleon's Snuff-box.] First published, *Conversations of Lord Byron*, 1824, p. 235 77
The New Vicar of Bray. First published, *Works* (Galignani), 1831, p. 116 78
Lucietta. A Fragment. *MS. M.* 81
Epigrams. First published, *The Liberal*, No. I. October 18, 1822, p. 164 81
The Conquest. First published, *Lord Byron's Works*, 1833, xvii. 246 82
Impromptu ("Beneath Blessington's eyes"). First published, *Letters and Journals*, 1830, ii. 635 82
Journal in Cephalonia. First published, *Letters*, 1901, vi. 238 83
Song to the Suliotes. *MS. M.* 83
[Love and Death.] First published, *Murray's Magazine*, February, 1887, vol. i. pp. 145, 146 84
Last Words on Greece. First published, *Murray's Magazine*, February, 1887, vol. i. p. 146 85
On this Day I complete my Thirty-sixth Year. First published, *Morning Chronicle*, October 29, 1824 86

A Bibliography of the Successive Editions and Translations of Lord Byron's *Poetical Works* . 89

Notes—
Note (1).—On Genuine and Spurious Issues of *English Bards, and Scotch Reviewers* 305
Note (2).—Correspondence between the First Edition as numbered and the Present Issue as numbered 307

PAGE

Note (3).—The Annotated Copies of the Fourth Edition of 1811 310

APPENDIX TO BIBLIOGRAPHY 314

CONTENTS OF BIBLIOGRAPHY 317

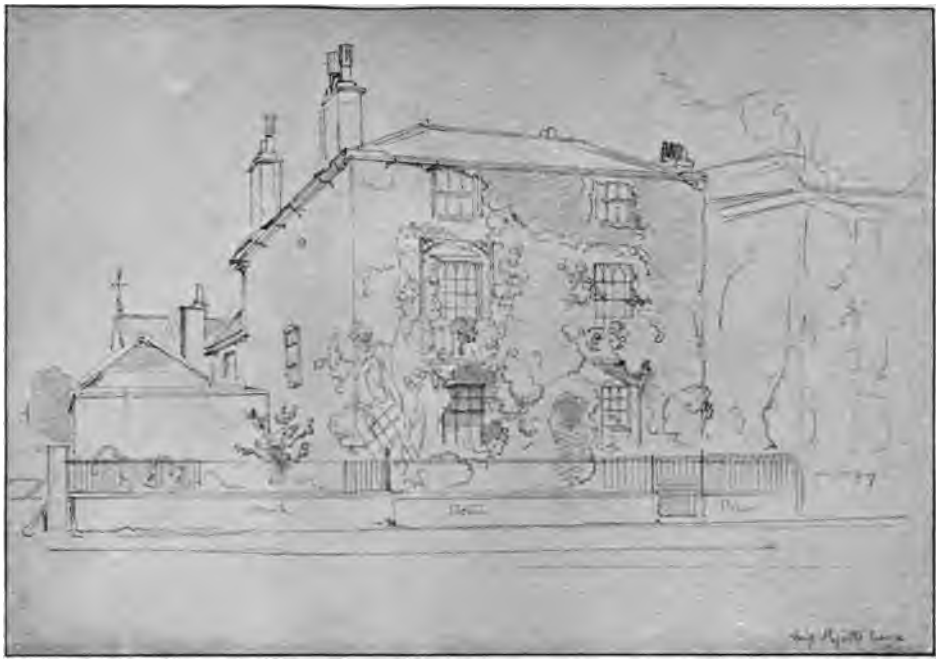
SUMMARY OF BIBLIOGRAPHY 319

INDEX 349

INDEX TO FIRST LINES 449

LIST OF ILLUSTRATIONS.

1. The Countess of Lovelace, from the Portrait by Mrs. Carpenter ... *Frontispiece*
2. Mrs. Pigott's House, Southwell ... *To face p.* xx
3. Mrs. Birdmere's House, Southwell ... ,, ,, 2
4. Sir George Sinclair, Bart., after the Portrait by Sir Henry Raeburn ... ,, ,, 16
5. Annesley Hall ... ... ,, ,, 38
6. Diadem Hill (Annesley Park), where Lord Byron parted from Mary Chaworth ... ... ,, ,, 304
7. The Brig o' Balgownie ... ... ,, ,, 318
8. The Prison called Tasso's Cell, in the Hospital of Sant' Anna, at Ferrara ,, ,, 348
9. The Armenian Convent at Venice, from a Photograph by Mr. Rupert Oswald Smith ... ... ,, ,, 448



MRS. PIGOTT'S HOUSE, SOUTHWELL.

[*To face p.* xx.

JEUX D'ESPRIT AND MINOR POEMS, 1798-1824.

EPIGRAM ON AN OLD LADY WHO HAD SOME CURIOUS NOTIONS RESPECTING THE SOUL.

In Nottingham county there lives at Swan Green,[1]
As curst an old Lady as ever was seen;
And when she does die, which I hope will be soon,
She firmly believes she will go to the Moon!

1798.

[First published, *Letters and Journals*, 1830, i. 28.]

EPITAPH ON JOHN ADAMS, OF SOUTHWELL,

A CARRIER, WHO DIED OF DRUNKENNESS.

John Adams lies here, of the parish of Southwell,
A *Carrier* who *carried* his can to his mouth well;

1. ["Swan Green" should be "Swine Green." It lay about a quarter of a mile to the east of St. James's Lane, where Byron lodged in 1799, at the house of a Mr. Gill. The name appears in a directory of 1799, but by 1815 it had been expunged or changed *euphoniæ gratiâ*. (See *A New Plan of the Town of Nottingham*, . . . 1744.)
Moore took down "these rhymes" from the lips of Byron's nurse, May Gray, who regarded them as a first essay in the direction of poetry. He questioned their originality.]

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He carried so much and he carried so fast,
He could carry no more—so was carried at last;
For the liquor he drank being too much for one,
He could not *carry* off;—so he's now *carri-on.*

September, 1807.
[First published, *Letters and Journals*, 1830, i. 106.]

A VERSION OF OSSIAN'S ADDRESS TO THE SUN.

FROM THE POEM "CARTHON."

O THOU! who rollest in yon azure field,
Round as the orb of my forefather's shield,
Whence are thy beams? From what eternal store
Dost thou, O Sun! thy vast effulgence pour?
In awful grandeur, when thou movest on high,
The stars start back and hide them in the sky;
The pale Moon sickens in thy brightening blaze,
And in the western wave avoids thy gaze.
Alone thou shinest forth—for who can rise
Companion of thy splendour in the skies!
The mountain oaks are seen to fall away—
Mountains themselves by length of years decay—
With ebbs and flows is the rough Ocean tost;
In heaven the Moon is for a season lost,
But thou, amidst the fullness of thy joy,
The same art ever, blazing in the sky!
When tempests wrap the world from pole to pole,
When vivid lightnings flash and thunders roll,
Thou far above their utmost fury borne,
Look'st forth in beauty, laughing them to scorn.
But vainly now on me thy beauties blaze—
Ossian no longer can enraptured gaze!

Whether at morn, in lucid lustre gay,
On eastern clouds thy yellow tresses play,
Or else at eve, in radiant glory drest,
Thou tremblest at the portals of the west,
I see no more! But thou mayest fail at length,
Like Ossian lose thy beauty and thy strength,
Like him—but for a season—in thy sphere
To shine with splendour, then to disappear!
Thy years shall have an end, and thou no more
Bright through the world enlivening radiance pour,
But sleep within thy clouds, and fail to rise,
Heedless when Morning calls thee to the skies!
Then now exult, O Sun! and gaily shine,
While Youth and Strength and Beauty all are thine.
For Age is dark, unlovely, as the light
Shed by the Moon when clouds deform the night,
Glimmering uncertain as they hurry past.
Loud o'er the plain is heard the northern blast,
Mists shroud the hills, and 'neath the growing gloom,
The weary traveller shrinks and sighs for home.

1806.

[First published, *Atlantic Monthly*, December, 1898.][1]

1. [I am indebted to the courtesy of Mr. Pierre De La Rose for sending me a copy of the foregoing *Version of Ossian's Address to the Sun*, which was "Privately printed at the Press of Oliver B. Graves, Cambridge, Massachusetts, June the Tenth, MDCCCXCVIII.," and was reprinted in the *Atlantic Monthly* in December, 1898. A prefatory note entitled, "From Lord Byron's Notes," is prefixed to the Version: "In Lord Byron's copy of *The Poems of Ossian* (printed by Dewick and Clarke, London, 1806), which, since 1874, has been in the possession of the Library of Harvard University as part of the Sumner Bequest. The notes which follow appear in Byron's hand." (For the *Notes*, see the *Atlantic Monthly*, 1898, vol. lxxxii. pp. 810–814.)

It is strange that Byron should have made two versions (for another "version" from the Newstead MSS., see *Poetical Works*, 1898, i. 229–231) of the "Address to the Sun," which forms the conclusion of "Carthon;" but the Harvard version appears to be genuine. It is to be noted that Byron appended to the earlier

LINES TO MR. HODGSON.

WRITTEN ON BOARD THE LISBON PACKET.

1.

Huzza! Hodgson,[1] we are going,
Our embargo 's off at last;
Favourable breezes blowing
Bend the canvas o'er the mast.
From aloft the signal 's streaming,
Hark! the farewell gun is fired;
Women screeching, tars blaspheming,
Tell us that our time 's expired.
Here 's a rascal
Come to task all,
Prying from the Custom-house;
Trunks unpacking
Cases cracking,
Not a corner for a mouse
'Scapes unsearched amid the racket,
Ere we sail on board the Packet.

2.

Now our boatmen quit their mooring,
And all hands must ply the oar;
Baggage from the quay is lowering,
We 're impatient, push from shore.
"Have a care! that case holds liquor—
Stop the boat—I 'm sick—oh Lord!"

version eighteen lines of his own composition, by way of moral or application.]

1. [For Francis Hodgson (1781–1852), see *Letters*, 1898, i. 195, *note* 1.]

"Sick, Ma'am, damme, you 'll be sicker,
Ere you 've been an hour on board."
Thus are screaming
Men and women,
Gemmen, ladies, servants, Jacks;
Here entangling,
All are wrangling,
Stuck together close as wax.—
Such the general noise and racket,
Ere we reach the Lisbon Packet.

3.

Now we 've reached her, lo! the Captain,
Gallant Kidd,[1] commands the crew;
Passengers their berths are clapt in,
Some to grumble, some to spew.
"Hey day! call you that a cabin?
Why 't is hardly three feet square:
Not enough to stow Queen Mab in—
Who the deuce can harbour there?"
"Who, sir? plenty—
Nobles twenty
Did at once my vessel fill."—
"Did they? Jesus,
How you squeeze us!
Would to God they did so still:
Then I 'd 'scape the heat and racket
Of the good ship, Lisbon Packet."

1. [Compare Peter Pindar's *Ode to a Margate Hoy*—

"Go, beauteous Hoy, in safety ev'ry inch!
That storm should wreck thee, gracious Heav'n forbid!
Whether commanded by brave Captain Finch
Or equally tremendous Captain Kidd."]

4.

Fletcher! Murray! Bob![1] where are you?
Stretched along the deck like logs—
Bear a hand, you jolly tar, you!
Here 's a rope's end for the dogs.
Hobhouse muttering fearful curses,
As the hatchway down he rolls,
Now his breakfast, now his verses,
Vomits forth—and damns our souls.
"Here 's a stanza[2]
On Braganza—
Help!"—"A couplet?"—"No, a cup
Of warm water—"
"What 's the matter?"
"Zounds! my liver 's coming up;
I shall not survive the racket
Of this brutal Lisbon Packet."

5.

Now at length we 're off for Turkey,
Lord knows when we shall come back!
Breezes foul and tempests murky
May unship us in a crack.
But, since Life at most a jest is,
As philosophers allow,
Still to laugh by far the best is,
Then laugh on—as I do now.
Laugh at all things,
Great and small things,

1. [Murray was "Joe" Murray, an ancient retainer of the "Wicked Lord." Bob was Robert Rushton, the "little page" of "Childe Harold's Good Night." (See *Poetical Works*, 1899, ii. 26, *note* 1.)]

2. [For "the stanza," addressed to the "Princely offspring of Braganza," published in the *Morning Post*, December 30, 1807, see *English Bards, etc.*, line 142, *note* 1, *Poetical Works*, 1898, i. 308, 309.]

Sick or well, at sea or shore;
While we 're quaffing,
Let 's have laughing—
Who the devil cares for more?—
Some good wine! and who would lack it,
Ev'n on board the Lisbon Packet?

Falmouth Roads, *June* 30, 1809.
[First published, *Letters and Journals*, 1830, i. 230–232.]

[TO DIVES.[1] A FRAGMENT.]

UNHAPPY Dives! in an evil hour
'Gainst Nature's voice seduced to deeds accurst!
Once Fortune's minion now thou feel'st her power;
Wrath's vial on thy lofty head hath burst.
In Wit, in Genius, as in Wealth the first,
How wondrous bright thy blooming morn arose!
But thou wert smitten with th' unhallowed thirst
Of Crime unnamed, and thy sad noon must close
In scorn and solitude unsought the worst of woes.

1809.
[First published, *Lord Byron's Works*, 1833, xvii. 241.]

FAREWELL PETITION TO J. C. H., ESQRE.

O THOU yclep'd by vulgar sons of Men
Cam Hobhouse![2] but by wags Byzantian Ben!
Twin sacred titles, which combined appear
To grace thy volume's front, and gild its rear,

1. [Dives was William Beckford. See *Childe Harold*, Canto I. stanza xxii. line 6, *Poetical Works*, 1899, ii. 37, *note* 1.]
2. [For John Cam Hobhouse (1786–1869), afterwards Lord Broughton de Gyfford, see *Letters*, 1898, i. 163, *note* 1.]

Since now thou put'st thyself and work to Sea
And leav'st all Greece to *Fletcher*[1] and to me,
Oh, hear my single muse our sorrows tell,
One song for *self* and Fletcher quite as well—

First to the *Castle* of that man of woes
Dispatch the letter which *I must* enclose,
And when his lone Penelope shall say
Why, *where*, and *wherefore* doth my William stay?
Spare not to move her pity, or her pride—
By all that Hero suffered, or defied;
The *chicken's toughness*, and the *lack* of *ale*
The *stoney mountain* and the *miry vale*
The *Garlick* steams, which *half* his meals enrich,
The *impending vermin*, and the threatened *Itch*,
That *ever breaking* Bed, beyond repair!
The hat too *old*, the coat too *cold* to wear,
The Hunger, *which repulsed from Sally's door*
Pursues her grumbling half from shore to shore,
Be these the themes to greet his faithful Rib
So may thy pen be smooth, thy tongue be glib!

This duty done, let me in turn demand
Some friendly office in my native land,
Yet let me ponder well, before I ask,
And set thee swearing at the tedious task.

First the Miscellany![2]—to Southwell town
Per coach for Mrs. *Pigot* frank it down,

1. [Fletcher was an indifferent traveller, and sighed for "a' the comforts of the saut-market." See Byron's letters to his mother, November 12, 1809, June 28, 1810.—*Letters*, 1898, i. 256, 281.]

2. [Hobhouse's Miscellany (otherwise known as the *Miss-sell-any*) was published in 1809, under the title of *Imitations and Translations from The Ancient and Modern Classics*. Byron contributed nine original poems. The volume was not a success. "It foundered . . . in the Gulph of Lethe."—Letter to H. Drury, July 17, 1811, *Letters*, 1898, i. 319.]

So may'st thou prosper in the paths of Sale,[1]
And Longman smirk and critics cease to rail.

All hail to Matthews![2] wash his reverend feet,
And in my name the man of Method greet,—
Tell him, my Guide, Philosopher, and Friend,
Who cannot love me, and who will not mend,
Tell him, that not in vain I shall assay
To tread and trace our "old Horatian way,"[3]
And be (with prose supply my dearth of rhymes)
What better men have been in better times.

Here let me cease, for why should I prolong
My notes, and vex a *Singer* with a *Song*?
Oh thou with pen perpetual in thy fist!
Dubbed for thy sins a stark Miscellanist,
So pleased the printer's orders to perform
For Messrs. *Longman*, *Hurst* and *Rees* and *Orme*.
Go—Get thee hence to Paternoster Row,
Thy patrons wave a duodecimo!
(Best form for *letters* from a distant land,
It fits the pocket, nor fatigues the hand.)
Then go, once more the joyous work commence[4]
With stores of anecdote, and grains of sense,

1. [The word "Sale" may have a double meaning. There may be an allusion to George Sale, the Orientalist, and translator of the Koran.]

2. ["In Matthews I have lost my 'guide, philosopher, and friend.'"—Letter to R. C. Dallas, September 7, 1811, *Letters*, 1898, ii. 25. (For Charles Skinner Matthews, see *Letters*, 1898, i. 150, *note* 3.)]

3. [Compare—

> "In short, the maxim for the amorous tribe is
> Horatian, 'Medio tu tutissimus ibis.'"
>
> *Don Juan*, Canto V. stanza xvii. lines 8, 9.

The "doctrine" is Horatian, but the words occur in Ovid, *Metam.*, lib. ii. line 137.—*Poetical Works*, 1902, vi. 273, *note* 2.]

4. [Hobhouse's *Journey through Albania and other Provinces of Turkey*, 4to, was published by James Cawthorn, in 1813.]

Oh may Mammas relent, and Sires forgive!
And scribbling Sons grow dutiful and live!

Constantinople, *June* 7th, 1810.

[First published, *Murray's Magazine*, 1887, vol. i. pp. 290, 291.]

TRANSLATION OF THE NURSE'S DOLE IN THE *MEDEA* OF EURIPIDES.

Oh how I wish that an embargo
Had kept in port the good ship Argo!
Who, still unlaunched from Grecian docks,
Had never passed the Azure rocks;
But now I fear her trip will be a
Damn'd business for my Miss Medea, etc., etc.[1]

June, 1810.

[First published, *Letters and Journals*, 1830, i. 227.]

MY EPITAPH.[2]

Youth, Nature, and relenting Jove,
To keep my lamp *in* strongly strove;

1. ["I am just come from an expedition through the Bosphorus to the Black Sea and the Cyanean Symplegades, up which last I scrambled with as great risk as ever the Argonauts escaped in their hoy. You remember the beginning of the nurse's dole in the *Medea* [lines 1-7], of which I beg you to take the following translation, done on the summit;—[A 'damned business'] it very nearly was to me; for, had not this sublime passage been in my head, I should never have dreamed of ascending the said rocks, and bruising my carcass in honour of the ancients."—Letter to Henry Drury, June 17, 1810, *Letters*, 1898, i. 276.

Euripides, *Medea*, lines 1–7—

Εἴθ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος, κ.τ.λ.]

2. ["The English Consul . . . forced a physician upon me, and in three days vomited and glystered me to the last gasp. In this state I made my epitaph—take it."—Letter to Hodgson, October 3, 1810, *Letters*, 1898, i. 298.]

But Romanelli was so stout,
He beat all three—and *blew* it *out.*

October, 1810.
[First published, *Letters and Journals*, 1830, i. 240.]

SUBSTITUTE FOR AN EPITAPH.

KIND Reader! take your choice to cry or laugh;
Here HAROLD lies—but where 's his Epitaph?
If such you seek, try Westminster, and view
Ten thousand just as fit for him as you.

Athens, 1810.
[First published, *Lord Byron's Works*, 1832, ix. 4.]

EPITAPH FOR JOSEPH BLACKET, LATE POET AND SHOEMAKER.[1]

STRANGER! behold, interred together,
The *souls* of learning and of leather.
Poor Joe is gone, but left his *all:*
You 'll find his relics in a *stall.*
His works were neat, and often found
Well stitched, and with *morocco* bound.
Tread lightly—where the bard is laid—
He cannot mend the shoe he made;
Yet is he happy in his hole,
With verse immortal as his *sole.*
But still to business he held fast,
And stuck to Phœbus to the *last.*

1. [For Joseph Blacket (1786–1810), see *Letters*, 1898, i. 314, *note* 2; see, too, *Poetical Works*, 1898, i. 359, *note* 1, and 441–443, *note* 2. The *Epitaph* is of doubtful authenticity.]

Then who shall say so good a fellow
Was only "leather and prunella?"
For character—he did not lack it;
And if he did, 'twere shame to "Black-it."

Malta, *May* 16, 1811.
[First published, *Lord Byron's Works*, 1832, ix. 10.]

ON MOORE'S LAST OPERATIC FARCE, OR FARCICAL OPERA.[1]

Good plays are scarce,
So Moore writes *farce:*
The poet's fame grows brittle[i]—
We knew before
That *Little* 's Moore,
But now 't is Moore that 's *little.*

September 14, 1811.
[First published, *Letters and Journals*, 1830, i. 295 (*note*).]

[R. C. DALLAS.][2]

Yes! wisdom shines in all his mien,
Which would so captivate, I ween,
Wisdom's own goddess Pallas;

i. *Is fame like his so brittle?*—[*MS.*]

1. ["On a leaf of one of his paper books I find an epigram, written at this time, which, though not perhaps particularly good, I consider myself bound to insert."—Moore, *Life*, p. 137, *note* 1. The reference is to Moore's *M.P.; or, The Blue Stocking*, which was played for the first time at the Lyceum Theatre, September 9, 1811. For Moore's *nom de plume*, "The late Thomas Little, Esq.," compare Praed's *The Belle of the Ball-Room*—

"If those bright lips had quoted Locke,
I might have thought they murmured Little."]

2. ["A person observing that Mr. Dallas looked very wise on a certain occasion, his Lordship is said to have broke out into the following impromptu."—*Life, Writings, Times, and Opinions of Lord Byron*, 1825, ii. 191.]

That she 'd discard her fav'rite owl,
And take for pet a brother fowl,
Sagacious R. C. Dallas.

[First published, *Life, Writings, Opinions, etc.*, 1825, ii. 192.]

AN ODE[1] TO THE FRAMERS OF THE FRAME BILL.[2]

I.

OH well done Lord E——n! and better done R——r![3]
Britannia must prosper with councils like yours;
Hawkesbury, Harrowby, help you to guide her,
Whose remedy only must *kill* ere it cures:
Those villains; the Weavers, are all grown refractory,
Asking some succour for Charity's sake—
So hang them in clusters round each Manufactory,
That will at once put an end to *mistake*.[4]

1. ["LORD BYRON TO EDITOR OF THE *MORNING CHRONICLE*.

"SIR,—I take the liberty of sending an alteration of the two last lines of stanza 2d, which I wish to run as follows:—

"'Gibbets on Sherwood will *heighten* the scenery,
Shewing how commerce, *how* liberty thrives.'

I wish you could insert it tomorrow for a particular reason; but I feel much obliged by your inserting it at all. Of course do *not* put my name to the thing—believe me,

"Your obliged
and very obedient servant,
"BYRON.

"8, St. James's Street,
Sunday, March 1, 1812."]

2. [For Byron's maiden speech in the House of Lords, February 27, 1812, see *Letters*, 1898, ii. 424-430.]

3. [Richard Ryder (1766–1832), second son of the first Baron Harrowby, was Home Secretary, 1809–12.]

4. Lord E., on Thursday night, said the riots at Nottingham arose from a "*mistake*."

2.

The rascals, perhaps, may betake them to robbing,
  The dogs to be sure have got nothing to eat—
So if we can hang them for breaking a bobbin,
  'T will save all the Government's money and meat:
Men are more easily made than machinery—
  Stockings fetch better prices than lives—
Gibbets on Sherwood will heighten the scenery,
  Shewing how Commerce, how Liberty thrives!

3.

Justice is now in pursuit of the wretches,
  Grenadiers, Volunteers, Bow-street Police,
Twenty-two Regiments, a score of Jack Ketches,
  Three of the Quorum and two of the Peace;
Some Lords, to be sure, would have summoned the Judges,
  To take their opinion, but that they ne'er shall,
For LIVERPOOL such a concession begrudges,
  So now they 're condemned by *no Judges* at all.

4.

Some folks for certain have thought it was shocking,
  When Famine appeals and when Poverty groans,
That Life should be valued at less than a stocking,
  And breaking of frames lead to breaking of bones.
If it should prove so, I trust, by this token,
  (And who will refuse to partake in the hope?)
That the frames of the fools may be first to be *broken*,
  Who, when asked for a *remedy*, sent down a *rope*.

[First published, *Morning Chronicle, Monday, March* 2, 1812.]
[See a *Political Ode by Lord Byron, hitherto unknown as his production.* London, John Pearson, 46, Pall Mall, 1880, 8°. See, too, Mr. Pearson's prefatory Note, pp. 5, etc.]

TO THE HONBLE MRS GEORGE LAMB.[1]

1.

THE sacred song that on mine ear
Yet vibrates from that voice of thine,
I heard, before, from one so dear—
'T is strange it still appears divine.

2.

But, oh! so sweet that *look* and *tone*
To her and thee alike is given;
It seemed as if for me alone
That *both* had been recalled from Heaven!

3.

And though I never can redeem
The vision thus endeared to me;
I scarcely can regret my dream,
When realised again by thee.

1812.

[First published in *The Two Duchesses*, by Vere Foster, 1898, p. 374.]

[LA REVANCHE.]

1.

THERE is no more for me to hope,
There is no more for thee to fear;
And, if I give my Sorrow scope,
That Sorrow thou shalt never hear.

1. [Caroline Rosalie Adelaide St. Jules (1786–1862) married, in 1809, the Hon. George Lamb (see *English Bards, etc.*, line 55, *Poetical Works*, 1898, i. 300, *note* 1), fourth son of the first Viscount Melbourne.]

Why did I hold thy love so dear?
Why shed for such a heart one tear?
Let deep and dreary silence be
My only memory of thee!

2.

When all are fled who flatter now,
Save thoughts which will not flatter then;
And thou recall'st the broken vow
To him who must not love again—
Each hour of now forgotten years
Thou, then, shalt number with thy tears;
And every drop of grief shall be
A vain remembrancer of me!

Undated, ?1812.
[From an autograph MS. in the possession of Mr. Murray, now for the first time printed.]

TO THOMAS MOORE.

WRITTEN THE EVENING BEFORE HIS VISIT TO MR. LEIGH HUNT IN HORSEMONGER LANE GAOL, MAY 19, 1813.

Oh you, who in all names can tickle the town,
Anacreon, Tom Little, Tom Moore, or Tom Brown,—[1]
For hang me if I know of which you may most brag,
Your Quarto two-pounds, or your Two-penny Post Bag;

* * * * * *

But now to my letter—to *yours* 't is an answer—
To-morrow be with me, as soon as you can, sir,

1. [Moore's "*Intercepted Letters; or, The Twopenny Post-Bag*, By Thomas Brown, the Younger," was published in 1813.]

All ready and dressed for proceeding to spunge on
(According to compact) the wit in the dungeon—[1]
Pray Phœbus at length our political malice
May not get us lodgings within the same palace!
I suppose that to-night you 're engaged with some codgers,
And for Sotheby's Blues[2] have deserted Sam Rogers;
And I, though with cold I have nearly my death got,
Must put on my breeches, and wait on the Heathcote;[3]
But to-morrow, at four, we will both play the *Scurra*,
And you 'll be Catullus, the Regent Mamurra.[4]

[First published, *Letters and Journals*, 1830, i. 401.]

ON LORD THURLOW'S POEMS.[5]

I.

WHEN Thurlow this damned nonsense sent,
(I hope I am not violent)
Nor men nor gods knew what he meant.

1. [James Henry Leigh Hunt (1784–1859) was imprisoned February, 1813, to February, 1815, for a libel on the Prince Regent, published in the *Examiner*, March 12, 1812.—*Letters*, 1898, ii. 205–208, *note* 1.]

2. [For "Sotheby's Blues," see Introduction to *The Blues*, *Poetical Works*, 1901, iv. 570, *et ibid.*, 579, 580.]

3. [Katherine Sophia Manners was married in 1793 to Sir Gilbert Heathcote. See *Letters*, 1898, ii. 402, 406.]

4. [See *Catullus*, xxix. 1–4—

"Quis hoc potest videre? quis potest pati,
Nisi impudicus et vorax et aleo,
Mamurram habere, quod Comata Gallia
Habebat uncti et ultima Britannia?" etc.]

5. [One evening, in the late spring or early summer of 1813, Byron and Moore supped on bread and cheese with Rogers. Their host had just received from Lord Thurlow [Edward Hovell Thurlow, 1781–1829] a copy of his *Poems on Several Occasions* (1813), and Byron lighted upon some lines to Rogers, "On the Poem of Mr.

2.

And since not even our Rogers' praise
To common sense his thoughts could raise—
Why *would* they let him print his lays?

3.

* * * * *

4.

* * * * *

Rogers, entitled 'An Epistle to a Friend.'" The first stanza ran thus—

"When Rogers o'er this labour bent,
Their purest fire the Muses lent,
T' illustrate this sweet argument."

"Byron," says Moore, "undertook to read it aloud;—but he found it impossible to get beyond the first two words. Our laughter had now increased to such a pitch that nothing could restrain it. Two or three times he began; but no sooner had the words 'When Rogers' passed his lips, than our fit burst forth afresh,—till even Mr. Rogers himself . . . found it impossible not to join us. A day or two after, Lord Byron sent me the following:—'My dear Moore, "When Rogers" must not see the enclosed, which I send for your perusal.'"—*Life*, p. 181; *Letters*, 1898, ii. 211–213, *note* 1.]

Thurlow's poems are by no means contemptible. A sonnet, "To a Bird, that haunted the Water of Lacken, in the Winter," which Charles Lamb transcribed in one of Coleridge's note-books, should be set over against the absurd lines, "On the Poems of Mr. Rogers."

"O melancholy bird, a winter's day
Thou standest by the margin of the pool;
And, taught by God, dost thy whole being school
To Patience, which all evil can allay:
God has appointed thee the fish thy prey;
And giv'n thyself a lesson to the fool
Unthrifty, to submit to moral rule,
And his unthinking course by thee to weigh.
There need not schools nor the professor's chair,
Though these be good, true wisdom to impart;
He, who has not enough for these to spare
Of time, or gold, may yet amend his heart,
And teach his soul by brooks and rivers fair,
Nature is always wise in every part."

Select Poems, 1821, p. 90.

[See "Fragments of Criticism," *Works of Charles Lamb*, 1903, iii. 284.]

5.

To me, divine Apollo, grant—O!
Hermilda's[1] first and second canto,
I 'm fitting up a new portmanteau;

6.

And thus to furnish decent lining,
My own and others' bays I 'm twining,—
So, gentle Thurlow, throw me thine in.

June 2, 1813.

[First published, *Letters and Journals*, 1830, i. 396.]

TO LORD THURLOW.[2]

1.

"I lay my branch of laurel down."

"*THOU* lay thy branch of *laurel* down!"
Why, what thou 'st stole is not enow;
And, were it lawfully thine own,
Does Rogers want it most, or thou?
Keep to thyself thy withered bough,
Or send it back to Doctor Donne:[3]

1. [*Hermilda in Palestine* was published in 1812, in quarto, and twice reissued in 1813, as part of *Poems on Various Occasions* (8vo). The Lines upon Rogers' *Epistle to a Friend* appeared first in the *Gentleman's Magazine* for April, 1813, vol. 83, p. 357, and were reprinted in the second edition of *Poems, etc.*, 1813, pp. 162, 163. The lines in italics, which precede each stanza, are taken from the last stanza of Lord Thurlow's poem.]

2. ["On the same day I received from him the following additional scraps ['To Lord Thurlow']. The lines in Italics are from the eulogy that provoked his waggish comments."—*Life*, p. 181. The last stanza of Thurlow's poem supplied the text—

"Then, thus, to form Apollo's crown,
(Let ev'ry other bring his own,)
I lay my branch of laurel down."]

3. [Lord Thurlow affected an archaic style in his Sonnets and

Were justice done to both, I trow,
He 'd have but little, and thou—none.

2.

"*Then, thus, to form Apollo's crown.*"

A crown! why, twist it how you will,
Thy chaplet must be foolscap still.
When next you visit Delphi's town,
Enquire amongst your fellow-lodgers,
They 'll tell you Phœbus gave his crown,
Some years before your birth, to Rogers.

3.

"*Let every other bring his own.*"

When coals to Newcastle are carried,
And owls sent to Athens, as wonders,
From his spouse when the Regent's unmarried,
Or Liverpool weeps o'er his blunders;
When Tories and Whigs cease to quarrel,
When Castlereagh's wife has an heir,
Then Rogers shall ask us for laurel,
And thou shalt have plenty to spare.

[First published, *Letters and Journals*, 1830, i. 397.]

other verses. In the Preface to the second edition of *Poems, etc.*, he writes, "I think that our Poetry has been continually declining since the days of Milton and Cowley . . . and that the golden age of our language is in the reign of Queen Elizabeth."]

THE DEVIL'S DRIVE.[1,1]

1.

THE Devil returned to Hell by two,
And he stayed at home till five;
When he dined on some homicides done in *ragoût*,
And a rebel or so in an *Irish* stew,
And sausages made of a self-slain Jew,
And bethought himself what next to do,
"And," quoth he, "I 'll take a drive.
I walked in the morning, I 'll ride to-night;
In darkness my children take most delight,
And I 'll see how my favourites thrive.

2.

"And what shall I ride in?" quoth Lucifer, then—
"If I followed my taste, indeed,
I should mount in a waggon of wounded men,
And smile to see them bleed.
But these will be furnished again and again,
And at present my purpose is speed;

1. The Devil's Drive. *A Sequel to Porson's* Devil's Walk.—[*MS. H.*]

1. ["I have lately written a wild, rambling, unfinished rhapsody, called 'The Devil's Drive,' the notion of which I took from Porson's *Devil's Walk*."—*Journal*, December 17, 18, 1813, *Letters*, 1898, ii. 378. "Though with a good deal of vigour and imagination, it is," says Moore, "for the most part rather clumsily executed, wanting the point and condensation of those clever verses of Coleridge and Southey, which Lord Byron, adopting a notion long prevalent, has attributed to Porson." The *Devil's Walk* was published in the *Morning Post*, September 6, 1799. It has been published under Porson's name (1830, ed. H. Montague, illustrated by Cruikshank). (See *Poetical Works*, 1898, i. 30, *note* 1.)]

To see my manor as much as I may,
And watch that no souls shall be poached away.

3.

"I have a state-coach at Carlton House,
A chariot in Seymour-place;[1]
But they 're lent to two friends, who make me amends
By driving my favourite pace:
And they handle their reins with such a grace,
I have something for both at the end of the race.

4.

"So now for the earth to take my chance."
Then up to the earth sprung he;
And making a jump from Moscow to France,
He stepped across the sea,
And rested his hoof on a turnpike road,
No very great way from a Bishop's abode.[2]

5.

But first as he flew, I forgot to say,
That he hovered a moment upon his way,
To look upon Leipsic plain;

1. [Lord Yarmouth, nicknamed "Red Herrings," the eldest son of the Regent's elderly favourite, the Marchioness of Hertford (the "Marchesa" of the *Twopenny Post-Bag*), lived at No. 7, Seamore Place, Mayfair. Compare Moore's "Epigram:" "'I want the Court Guide,' said my lady, 'to look If the House, Seymour Place, be at 30 or 20,'" etc.—*Poetical Works*, 1850, p. 165.]

2. [The allusion may be to a case which was before the courts, the Attorney-General *v.* William Carver and Brownlow Bishop of Winchester (see *Morning Chronicle*, November 17, 1813). Carver held certain premises under the Bishop of Winchester, at the entrance of Portsmouth Harbour, which obstructed the efflux and reflux of the tide. "The fact," said Mr. Serjeant Lens, in opening the case for the Crown, "was of great magnitude to the entire nation, since it effected the security, and even the existence of one of the principal harbours of Great Britain."]

And so sweet to his eye was its sulphury glare,
And so soft to his ear was the cry of despair,
That he perched on a mountain of slain;
And he gazed with delight from its growing height,
Nor often on earth had he seen such a sight,
Nor his work done half as well:
For the field ran so red with the blood of the dead,
That it blushed like the waves of Hell!
Then loudly, and wildly, and long laughed he:
"Methinks they have little need here of *me!*"

6.

Long he looked down on the hosts of each clime,
While the warriors hand to hand were—
Gaul—Austrian and Muscovite heroes sublime,
And—(Muse of Fitzgerald arise with a rhyme!)
A quantity of *Landwehr!*[1]
Gladness was there,
For the men of all might and the monarchs of earth,
There met for the wolf and the worm to make mirth,
And a feast for the fowls of the Air!

7.

But he turned aside and looked from the ridge
Of hills along the river,
And the best thing he saw was a broken bridge,[2]
Which a Corporal chose to shiver;

1. [The Russian and Austrian troops at the battle of Leipsic, October 16, 1813, were, for the most part, veterans, while the Prussian contingent included a large body of militia.]

2. [For the incident of the "broken bridge" Byron was indebted to the pages of the *Morning Chronicle* of November 8, 1813, "Paris Papers, October 30"—

"The Emperor had ordered the engineers to form fougades under the grand bridge which is between Leipsic and Lindenau, in order to blow it up at the latest moment, and thus to retard the march of the enemy and give time to our baggage to file off. General

Though an Emperor's taste was displeased with his haste,
The Devil he thought it clever;
And he laughed again in a lighter strain,
O'er the torrent swoln and rainy,
When he saw "on a fiery steed" Prince Pon,
In taking care of Number *One*—
Get drowned with a great *many!*

8.

But the softest note that soothed his ear
Was the sound of a widow sighing;
And the sweetest sight was the icy tear,
Which Horror froze in the blue eye clear
Of a maid by her lover lying—
As round her fell her long fair hair,
And she looked to Heaven with that frenzied air
Which seemed to ask if a God were there!
And stretched by the wall of a ruined hut,
With its hollow cheek, and eyes half shut,
A child of Famine dying:

Dulauloy had entrusted the operation to Colonel Montford. The Colonel, instead of remaining on the spot to direct it, and to give the signal, ordered a corporal and four sappers to blow up the bridge the instant the enemy should appear. The corporal, an ignorant fellow, and ill comprehending the nature of the duty with which he was charged, upon hearing the first shot discharged from the ramparts of the city, set fire to the fougades and blew up the bridge. A part of the army was still on the other side, with a park of 80 pieces of artillery and some hundreds of waggons. The advance of this part of the army, who were approaching the bridge, seeing it blow up, conceived it was in the power of the enemy. A cry of dismay spread from rank to rank. 'The enemy are close upon our rear, and the bridges are destroyed!' The unfortunate soldiers dispersed, and endeavoured to effect their escape as well as they could. The Duke of Tarentum swam across the river. Prince Poniatowsky, mounted on a spirited horse, darted into the water and appeared no more. The Emperor was not informed of this disaster until it was too late to remedy it. . . . Colonel Montfort and the corporal of the sappers have been handed over to a court-martial."]

And the carnage *begun*, when *resistance* is done,
And the fall of the vainly flying!

9.

Then he gazed on a town by besiegers taken,
Nor cared he who were winning;
But he saw an old maid, for years forsaken,
Get up and leave her spinning;
And she looked in her glass, and to one that did pass,
She said—"pray are the rapes beginning?" [1]

10.

But the Devil has reached our cliffs so white,
And what did he there, I pray?
If his eyes were good, he but saw by night
What we see every day;
But he made a tour and kept a journal
Of all the wondrous sights nocturnal,
And he sold it in shares to the *Men* of the *Row*,
Who bid pretty well—but they *cheated* him, though!

11.

The Devil first saw, as he thought, the *Mail*,
Its coachman and his coat;
So instead of a pistol he cocked his tail,
And seized him by the throat;

1. [Compare *Don Juan*, Canto VIII. stanza cxxxii. line 4. Sir Walter Scott (*Journal*, October 30, 1826 [1890, i. 288], tells the same story of "an old woman who, when Carlisle was taken by the Highlanders in 1745, chose to be particularly apprehensive of personal violence, and shut herself up in a closet, in order that she might escape ravishment. But no one came to disturb her solitude, and . . . by and by she popped her head out of her place of refuge with the pretty question, 'Good folks, can you tell me when the ravishing is going to begin?'" In 1813 Byron did not know Scott, and must have stolen the jest from some older writer. It is, probably, of untold antiquity.]

"Aha!" quoth he, "what have we here?
'T is a new barouche, and an ancient peer!" [1]

12.

So he sat him on his box again,
And bade him have no fear,
But be true to his club, and staunch to his rein,
His brothel and his beer;
"Next to seeing a Lord at the Council board,
I would rather see him here."

13.

Satan hired a horse and gig
With promises to pay;
And he pawned his horns for a spruce new wig,
To redeem as he came away:
And he whistled some tune, a waltz or a jig,
And drove off at the close of day.

14.

The first place he stopped at—he heard the Psalm
That rung from a Methodist Chapel:

1. [The "Four-Horse" Club, founded in 1808, was incorrectly styled the Four-in-Hand Club, and the Barouche Club. According to the Club rules, the barouches were "yellow-bodied, with 'dickies,' the horses bay, with rosettes at their heads, and the harness silver-mounted. The members wore a drab coat reaching to the ankles, with three tiers of pockets, and mother-o'-pearl buttons as large as five-shilling pieces. The waistcoat was blue, with yellow stripes an inch wide; breeches of plush, with strings and rosettes to each knee; and it was *de rigueur* that the hat should be 3½ inches deep in the crown." (See *Driving*, by the Duke of Beaufort, K.G., 1894, pp. 251–258.)

The "ancient peer" may possibly be intended for the President of the Club, Philip Henry, fifth Earl of Chesterfield (1755–1815), who was a member of the Privy Council, and had been Postmaster-General and Master of the Horse.]

"'T is the best sound I 've heard," quoth he, "since my palm
Presented Eve her apple!
When *Faith* is all, 't is an excellent sign,
That the *Works* and Workmen both are mine."

15.

He passed Tommy Tyrwhitt,[1] that standing jest,
To princely wit a Martyr:
But the last joke of all was by far the best,
When he sailed away with "the Garter"!
"And"—quoth Satan—"this Embassy 's worthy my sight,
Should I see nothing else to amuse me to night.
With no one to bear it, but Thomas à Tyrwhitt,
This ribband belongs to an 'Order of Merit'!"

16.

He stopped at an Inn and stepped within
The Bar and read the "Times;"

1. [Sir Thomas Tyrwhitt (*circ.* 1762-1833) was the son of the Rev. Edmund Tyrwhitt, Rector of Wickham Bishops, etc., and nephew of Thomas Tyrwhitt, the editor of the *Canterbury Tales*. He was Private Secretary to the Prince of Wales, auditor of the Duchy of Cornwall (1796), and Lord Warden of the Stannaries (1805). He was knighted May 8, 1812. He was sent in the following year in charge of the Garter mission to the Czar, and on that occasion was made a Knight of the Imperial Order of St. Anne, First Class. He held the office of Gentleman Usher of the Black Rod, 1812-1832. "Tommy Tyrwhitt" was an important personage at Carlton House, and shared with Colonel McMahon the doubtful privilege of being a confidential servant of the Prince Regent. Compare Letter III. of Moore's *Twopenny Post-Bag*, 1813, p. 12. "From G. R. to the E. of Y——th."

"I write this in bed while my whiskers are airing,
And M—c has a sly dose of jalap preparing
For poor T—mm—y T—rr—t at breakfast to quaff—
As I feel I want something to give me a laugh,
And there's nothing so good as old T—mm—y kept close
To his Cornwall accounts, after taking a dose!"

See *Gentleman's Magazine*, March, 1833, vol. 103, pt. i. pp. 175, 276.]

And never such a treat, as—the epistle of one "Vetus,"[1]
  Had he found save in downright crimes:
"Though I doubt if this drivelling encomiast of War
Ever saw a field fought, or felt a scar,
Yet his fame shall go farther than he can guess,
For I 'll keep him a place in my *hottest Press;*
And his works shall be bound in Morocco *d'Enfer*,
And lettered behind with his *Nom de Guerre*."

17.

The Devil gat next to Westminster,
  And he turned to "the room" of the Commons;
But he heard as he purposed to enter in there,
  That "the Lords" had received a summons;
And he thought, as "a *quondam* Aristocrat,"
He might peep at the Peers, though to *hear* them were flat;
And he walked up the House so like one of his own,
That they say that he stood pretty near the throne.

18.

He saw the Lord Liverpool seemingly wise,
  The Lord Westmoreland certainly silly,
And Jockey of Norfolk—a man of some size—
  And Chatham, so like his friend Billy;[2]

1. ["Vetus" [Edward Sterling] contributed a series of letters to the *Times*, 1812, 1813. They were afterwards republished. Vetus was not a Little Englander, and his political sentiments recall the *obiter dicta* of contemporary patriots; *e.g.* "the only legitimate basis for a treaty, if not on the part of the Continental Allies, at least for England herself [is] that she should conquer all she can, and keep all she conquers. This is not by way of retaliation, however just, upon so obdurate and rapacious an enemy—but as an indispensable condition of her own safety and existence." The letters were reviewed under the heading of "Illustrations of Vetus," in the *Morning Chronicle*, December 2, 10, 16, 18; 1813. The reviewer and Byron did not take the patriotic view of the situation.]

2. [Robert Banks Jenkinson (1770–1828), second Earl of Liverpool, on the assassination of Perceval, became Prime Minister, June

And he saw the tears in Lord Eldon's eyes,
Because the Catholics would *not* rise,
In spite of his prayers and his prophecies;
And he heard—which set Satan himself a staring—
A certain Chief Justice say something like *swearing*.[1]
And the Devil was shocked—and quoth he, "I must go,
For I find we have much better manners below.
If thus he harangues when he passes my border,
I shall hint to friend Moloch to call him to order."

19.

Then the Devil went down to the humbler House,
Where he readily found his way
As natural to him as its hole to a Mouse,
He had been there many a day;
And many a vote and soul and job he
Had bid for and carried away from the Lobby:

7, 1812; John Fane (1759–1841), tenth Earl of Westmoreland, was Lord Privy Seal, 1798–1827; Charles Howard (1746–1815), eleventh Duke of Norfolk, known as "Jockey of Norfolk," was a Protestant and a Liberal, and at one time a friend of the Prince of Wales. Wraxall, *Posthumous Memoirs*, 1836, i. 29, says that "he might have been mistaken for a grazier or a butcher by his dress and appearance." He figures *largely* in Gillray, see *e.g.* "Meeting of the Moneyed Interest," December, 1798. John Pitt (1756–1835), second Earl of Chatham, the hero of the abortive Walcheren expedition, had been made a general in the army January 1, 1812. He "inherited," says Wraxall, *ibid.*, iii. 129, "his illustrious father's form and figure; but not his mind."]

1. [Edward Law (1750–1818), first Baron Ellenborough, Lord Chief Justice of the King's Bench, 1802–18, was given to the use of strong language. His temper (see Moore's "Sale of the Tools") was "none of the best." On one occasion, speaking in the House of Lords (March 22, 1813) with regard to the "delicate investigation," he asserted that the accusation ["that the persons intrusted had thought fit to fabricate an unauthorized document"] "was as false as hell;" and by way of protest against the tedious harangues of old Lord Darnley, "I am answerable to God for my time, and what account can I give at the day of judgment if I stay here longer?"]

But there now was a "call" and accomplished debaters
Appeared in the glory of hats, boots and gaiters—
Some paid rather more—but *all* worse dressed than Waiters!

20.

There was Canning for War, and Whitbread for peace,
And others as suited their fancies;
But all were agreed that our debts should increase
Excepting the Demagogue Francis.
That rogue! how could Westminster chuse him again
To leaven the virtue of these honest men!
But the Devil remained till the Break of Day
Blushed upon Sleep and Lord Castlereagh:[1]
Then up half the house got, and Satan got up
With the drowsy to snore—or the hungry to sup:—
But so torpid the power of some speakers, 't is said,
That they sent even him to his brimstone bed.

21.

He had seen George Rose—but George was grown dumb,
And only lied in thought![2]
And the Devil has all the pleasure to come
Of hearing him talk as he ought.

1. [Compare Moore's "Insurrection of the Papers"—

"Last night I toss'd and turn'd in bed,
But could not sleep—at length I said,
'I'll think of Viscount C—stl—r—gh,
And of his speeches—that's the way."]

2. [George Rose (1744–1818) was at this time Treasurer of the Navy. Wraxall, who quotes the "Probationary Odes" with regard to his alleged duplicity, testifies that he "knew him well in his official capacity, during at least twelve years, and never found him deficient in honour or sincerity" (*Posthumous Memoirs*, 1836, i. 148). Moore ("Parody of a Celebrated Letter") makes the Regent conceive how shocked the king would be to wake up sane and find "that R—se was grown honest, or W—stm—rel—nd wiser."]

With the falsest of tongues, the sincerest of men—
His veracity were but deceit—
And Nature must first have unmade him again,
Ere his breast or his face, or his tongue, or his pen,
Conceived—uttered—looked—or wrote down letters ten,
Which Truth would acknowledge complete.

22.

Satan next took the army list in hand,
Where he found a new "Field Marshal;"
And when he saw this high command
Conferred on his Highness of Cumberland,[1]
"Oh! were I prone to cavil—or were I not the Devil,
I should say this was somewhat partial;
Since the only wounds that this Warrior gat,
Were from God knows whom—and the Devil knows what!"

23.

He then popped his head in a royal Ball,
And saw all the Haram so hoary;

1. [Ernest Augustus (1771–1851), Duke of Cumberland and King of Hanover, fifth son of George III., was gazetted as Field-Marshal November 27, 1813. His "wounds," which, according to the Duke's sworn testimony, were seventeen in number, were inflicted during an encounter with his valet, Joseph Sellis (? Sélis), a Piedmontese, who had attempted to assassinate the Prince (June 1, 1810), and, shortly afterwards, was found with his throat cut. A jury of Westminster tradesmen brought in a verdict of *felo de se* against Sellis. The event itself and the trial before the coroner provoked controversy and the grossest scandal. The question is discussed and the Duke exonerated of the charges brought against him, by J. H. Jesse, *Memoirs, etc., of George III.*, 1864, iii. 545, 546, and by George Rose, *Diaries, etc.*, 1860, ii. 437–446. The scandal was revived in 1832 by the publication of a work entitled *The Authentic Memoirs of the Court of England for the last Seventy Years.* The printer and publisher of the work was found guilty. (See *The Trial of Josiah Phillips for a Libel on the Duke of Cumberland*, 1833.)]

And who there besides but Corinna de Staël![1]
  Turned Methodist and Tory!
"Aye—Aye"—quoth he—"'t is the way with them all,
  When Wits grow tired of Glory:
But thanks to the weakness, that thus could pervert her,
Since the dearest of prizes to me 's a deserter:
Mem—whenever a sudden conversion I want,
To send to the school of Philosopher Kant;
And whenever I need a critic who can gloss over
All faults—to send for Mackintosh to write up the
    Philosopher."[2]

24.

The Devil waxed faint at the sight of this Saint,
  And he thought himself of eating;
And began to cram from a plate of ham
  Wherewith a Page was retreating—
Having nothing else to do (for "the friends" each so
    near
  Had sold all their souls long before),

1. ["At half-past nine [Wednesday, December 8, 1813] there was a grand dress party at Carlton House, at which her Majesty and the Prince Regent most graciously received the following distinguished characters from the Russian Court, viz. the Count and Countess Leiven, Mad. La Barrone (*sic*) de Staël, Monsieur de Staël," etc.—*Morning Chronicle*, December 10, 1813.]

2. [In the review of Madame de Staël's *De L'Allemagne* (*Edinburgh Review*, October, 1813, vol. 22, pp. 198–238), Sir James Mackintosh enlarged upon and upheld the "opinions of Kant" as creative and seminal in the world of thought. In the same article he passes in review the systems of Hobbes, Paley, Bentham, Reid, etc., and finds words of praise and admiration for each in turn. See, too, a passage (p. 226) in which he alludes to Coleridge as a living writer, whose "singular character and unintelligible style" might, in any other country but England, have won for him attention if not approval. His own "conversion" from the extreme liberalism of the *Vindiciæ Gallicæ* of 1791 to the philosophic conservatism of the *Introductory Discourse* (1798) to his lecture on *The Law of Nature and Nations*, was regarded with suspicion by Wordsworth and Coleridge, who, afterwards, were still more effectually "converted" themselves.]

As he swallowed down the bacon he wished himself a
Jew
For the sake of another crime more:
For Sinning itself is but half a recreation,
Unless it ensures most infallible Damnation.

25.

But he turned him about, for he heard a sound
Which even his ear found faults in;
For whirling above—underneath—and around—
Were his fairest Disciples Waltzing![1]
And quoth he—"though this be—the *premier pas* to me,
Against it I would warn all—
Should I introduce these revels among my younger
devils,
They would all turn perfectly carnal:
And though fond of the flesh—yet I never could bear it
Should quite in my kingdom get the upper hand of Spirit."

26.

The Devil (but 't was over) had been vastly glad
To see the new Drury Lane,
And yet he might have been rather mad
To see it rebuilt in vain;
And had he beheld their "Nourjahad,"[2]
Would never have gone again:

1. [See Introduction to *The Waltz*, *Poetical Works*, 1898, i. 475.]
2. [*Illusion, or the Trances of Nourjahad*, a melodrama founded on *The History of Nourjahad*, By the Editor of Sidney Bidulph (Mrs. Frances Sheridan, *née* Chamberlaine, 1724–1766), was played for the first time at Drury Lane Theatre, November 25, 1813. Byron was exceedingly indignant at being credited with the authorship or adaptation. (See Letter to Murray, November 27, 1813, *Letters*, 1898, ii. 288, *note* 1.) Miss Sophia Lee, who wrote some of the *Canterbury Tales*, "made a very elegant musical drama of it" (*Memoirs of Mrs. F. Sheridan*, by Alicia Lefanu, 1824, p. 296); but this was not the *Nourjahad* of Drury Lane.]

And Satan had taken it much amiss,
They should fasten such a piece on a friend of his—
Though he knew that his works were somewhat sad,
He never had found them *quite* so bad:
For this was "the book" which, of yore, Job, sorely smitten,
Said, "Oh that *mine* enemy, *mine* enemy had written"!

27.

Then he found sixty scribblers in separate cells,[1]
And marvelled what they were doing,
For they looked like little fiends in their own little hells,
Damnation for others brewing—
Though their paper seemed to shrink, from the heat of their ink,
They were only *coolly* reviewing!
And as one of them wrote down the pronoun "*We*,"
"That Plural"—says Satan—"means *him* and *me*,
With the Editor added to make up the three
Of an Athanasian Trinity,
And render the believers in our 'Articles' sensible,
How many must combine to form *one* Incomprehensible"!

December 9, 1813.

[Stanzas 1, 2, 3, 4, 5, 8, 10, 11, 12, 17, 18, first published, *Letters and Journals*, 1830, i. 471–474: stanzas 6, 7, 9, 13, 14, 15, 16, 19–27, now published for the first time from an autograph MS. in the possession of the Earl of Ilchester.]

1. [Millbank Penitentiary, which was built in the form of a pentagon, was finally taken in hand in the spring of 1813. Solitary confinement in the "cells" was, at first, reserved as a punishment for misconduct.—*Memorials of Millbank*, by Arthur Griffiths, 1875, i. 57.]

WINDSOR POETICS.

LINES COMPOSED ON THE OCCASION OF HIS ROYAL HIGHNESS THE PRINCE REGENT BEING SEEN STANDING BETWEEN THE COFFINS OF HENRY VIII. AND CHARLES I., IN THE ROYAL VAULT AT WINDSOR.

FAMED for contemptuous breach of sacred ties,
By headless Charles see heartless Henry lies;
Between them stands another sceptred thing—
It moves, it reigns—in all but name, a king:

Charles to his people, Henry to his wife,
—In him the double tyrant starts to life:
Justice and Death have mixed their dust in vain,
Each royal Vampire wakes to life again.
Ah, what can tombs avail!—since these disgorge
The blood and dust of both—to mould a George.[1]

[First published, *Poetical Works*, Paris, 1819, vi. 125.]

1. ["I cannot conceive how the *Vault* has got about; but so it is. It is too *farouche;* but truth to say, my satires are not very playful."—Letter to Moore, March 12, 1814, *Letters*, 1899, iii. 57–58. Moore had written to him, "Your lines about the bodies of Charles and Henry are, I find, circulated with wonderful avidity; even some clods in this neighbourhood have had a copy sent to them by some 'young ladies in town.'"—*Ibid.*, p. 57, *note* 3.

The discovery "that King Charles I. was buried in the vault of King Henry VIII.," was made on completing the mausoleum which George III. caused to be built in the tomb-house. The Prince Regent was informed of the circumstance, and on April 1, 1813, the day after the funeral of his mother-in-law, the Duchess of Brunswick, he superintended in person the opening of the leaden coffin, which bore the inscription, "King Charles, 1648" (*sic*). See *An Account of what appeared on Opening the Coffin of King Charles the First*, by Sir H. Halford, Bart., 1813, pp. 6, 7. Cornelia Knight, in her *Autobiography* (1861, i. 227), notes that the frolic prince, the "Adonis of fifty," who was in a good humour, and "had given to Princess Charlotte the centre sapphire of Charles's crown," acted "the manner of decapitation on my shoulders." He had "forgotten" Cromwell, who, as Lord Auchinleck reminded Dr. Johnson, had "gart kings ken that they had a *lith* in their neck!"]

[ANOTHER VERSION.]

ON A ROYAL VISIT TO THE VAULTS.[1]

[OR CÆSAR'S DISCOVERY OF C. I. AND H. 8. IN YE SAME VAULT.]

FAMED for their civil and domestic quarrels
See heartless Henry lies by headless Charles;
Between them stands another sceptred thing,
It lives, it reigns—"aye, every inch a king."
Charles to his people, Henry to his wife,
In him the double tyrant starts to life:
Justice and Death have mixed their dust in vain.
The royal Vampires join and rise again.
What now can tombs avail, since these disgorge
The blood and dirt[2] of both to mould a George!

ICH DIEN.

FROM this emblem what variance your motto evinces,
For the *Man* is his country's—the Arms are the Prince's!

?1814.

[From an autograph MS. in the possession of Mr. A. H. Hallam Murray, now for the first time printed.]

1. [From an autograph MS. in the possession of the Hon. Mrs. Norbury.
The first wrapper has written upon it, "The original Impromptu within is in the handwriting of the noble author Lord Byron, given to Mr. Norbury [private secretary to Lord Granville] by Mr. Dallas, his Lordship's valued relative."
Second wrapper, "Autograph of Lord Byron—*tres précieux*."
Third (outside) wrapper, "Autographe célèbre de Lord Byron."]

2. [Πηλὸν αἵματι τεφυραμένον.
"Clay kneaded with blood."
Suetonius, in *Tiberium*, cap. 57.]

CONDOLATORY ADDRESS

TO SARAH COUNTESS OF JERSEY, ON THE PRINCE REGENT'S RETURNING HER PICTURE TO MRS. MEE.[1]

WHEN the vain triumph of the imperial lord,
Whom servile Rome obeyed, and yet abhorred,
Gave to the vulgar gaze each glorious bust,
That left a likeness of the brave, or just;
What most admired each scrutinising eye
Of all that decked that passing pageantry?
What spread from face to face that wondering air?
The thought of Brutus[2]—for his was not there!
That absence proved his worth,—that absence fixed
His memory on the longing mind, unmixed;
And more decreed his glory to endure,
Than all a gold Colossus could secure.
  If thus, fair Jersey, our desiring gaze
Search for thy form, in vain and mute amaze,
Amidst those pictured charms, whose loveliness,
Bright though they be, thine own had rendered less:
If he, that VAIN OLD MAN, whom truth admits
Heir of his father's crown, and of his wits,
If his corrupted eye, and withered heart,
Could with thy gentle image bear to part;

1. ["The gentlemen of the *Champion*, and Perry, have got hold (I know not how) of the condolatory Address to Lady Jersey on the picture-abduction by our Regent, and have published them—with my name, too, smack—without even asking leave, or inquiring whether or no! Damn their impudence, and damn every thing. It has put me out of patience, and so, I shall say no more about it."—Letter to Moore, August 3, 1814, *Letters*, 1899, iii. 118. For Byron's letter to Lady Jersey, of May 29, 1814, and a note from her with reference to a lost (?) copy of the verses, *vide ibid.*, p. 85. Mrs. Anne Mee (1775?–1851) was a miniature-painter, who was employed by the Prince Regent to take the portraits of fashionable beauties.]

2. [Compare *Childe Harold*, Canto IV. stanza lix. line 3, *Poetical Works*, 1899, ii. 374, *note* 2.]

That tasteless shame be *his*, and ours the grief,
To gaze on Beauty's band without its chief:
Yet Comfort still one selfish thought imparts,
We lose the portrait, but preserve our hearts.
What can his vaulted gallery now disclose?
A *garden* with all flowers—except the rose;—
A *fount* that only wants its living stream;
A *night*, with every star, save Dian's beam.
Lost to our eyes the present forms shall be,
That turn from tracing them to dream of thee;
And more on that recalled resemblance pause,
Than all he *shall* not force on our applause.
Long may thy yet meridian lustre shine,
With all that Virtue asks of Homage thine:
The symmetry of youth—the grace of mien—
The eye that gladdens—and the brow serene;
The glossy darkness of that clustering hair,[1]
Which shades, yet shows that forehead more than fair!
Each glance that wins us, and the life that throws
A spell which will not let our looks repose,
But turn to gaze again, and find anew
Some charm that well rewards another view.
These are not lessened, these are still as bright,
Albeit too dazzling *for a dotard's sight;*
And those must wait till ev'ry charm is gone,
To please the paltry heart that pleases none;—
That dull cold sensualist, whose sickly eye
In envious dimness passed thy portrait by;
Who racked his little spirit to combine
Its hate of *Freedom*'s loveliness, and *thine.*

May 29, 1814.

[First published in *The Champion*, July 31, 1814.]

1. [See *Conversations . . . with the Countess of Blessington*, 1834, p. 50.]

FRAGMENT OF AN EPISTLE TO THOMAS MOORE.

"WHAT say *I*?"—not a syllable further in prose;
I 'm your man "of all measures," dear Tom,—so here goes!
Here goes, for a swim on the stream of old Time,
On those buoyant supporters, the bladders of rhyme.
If our weight breaks them down, and we sink in the flood,
We are smothered, at least, in respectable mud,
Where the divers of Bathos lie drowned in a heap,
And Southey's last Pæan has pillowed his sleep;
That *Felo de se* who, half drunk with his Malmsey,
Walked out of his depth and was lost in a calm sea,
Singing "Glory to God" in a spick and span stanza,
The like (since Tom Sternhold was choked) never man saw.[1]

The papers have told you, no doubt, of the fusses,
The fêtes, and the gapings to get at these Russes,[2]—
Of his Majesty's suite, up from coachman to Hetman,—
And what dignity decks the flat face of the great man.

1. [The two first stanzas of Southey's "*Carmen Triumphale*, for the Commencement of the Year 1814," end with the line—

"Glory to God—Deliverance for Mankind!"]

2. ["The newspapers will tell you all that is to be told of emperors, etc. They have dined, and supped, and shown their flat faces in all thoroughfares and several saloons."—Letter to Moore, June 14, 1814, *Letters*, 1899, iii. 93, 94.

From June 6 to June 27, 1814, the Emperor of Russia, and the King of Prussia were in England. Huge crowds watched all day and night outside the Pulteney Hotel (105, Piccadilly), where the Emperor of Russia stayed. Among the foreigners in London were Nesselrode, Metternich, Blücher, and Platoff, Hetman of the Cossacks. The two latter were the heroes of the mob. *Ibid.*, p. 93, *note* 1.]

I saw him, last week, at two balls and a party,—
For a Prince, his demeanour was rather too hearty.
You know, *we* are used to quite different graces,
* * * * *

The Czar's look, I own, was much brighter and brisker,
But then he is sadly deficient in whisker; 21
And wore but a starless blue coat, and in kersey-
mere breeches whisked round, in a waltz with the Jersey,[1]
Who, lovely as ever, seemed just as delighted
With Majesty's presence as those she invited.
* * * * *
* * * * *

June, 1814.

[First published, *Letters and Journals*, 1830, i. 561, 562 (*note*).]

ANSWER TO ——'S PROFESSIONS OF AFFECTION.

In hearts like thine ne'er may I hold a place
Till I renounce all sense, all shame, all grace—
That seat,—like seats, the bane of Freedom's realm
But dear to those presiding at the helm—
Is basely purchased, not with gold alone;
Add Conscience, too, this bargain is your own—
'T is thine to offer with corrupting art
The *rotten borough*[2] of the human heart.

? 1814.

[From an autograph MS., now for the first time printed.]

1. ["The Emperor," says Lady Vernon (*Journal of Mary Frampton*, pp. 225, 226), "is fond of dancing. . . . He waltzed with Lady Jersey, whom he admires, to the great discomposure of the Regent, who has quarrelled with her."]

2. [The phrase, "rotten borough," was used by Sir F. Burdett, *Examiner*, October 12, 1812.]

ON NAPOLEON'S ESCAPE FROM ELBA.[1]

ONCE fairly set out on his party of pleasure,
Taking towns at his liking, and crowns at his leisure,
From Elba to Lyons and Paris he goes,
Making *balls for* the ladies, and *bows to* his foes.

March 27, 1815.
[First published, *Letters and Journals*, 1830, i. 611.]

ENDORSEMENT TO THE DEED OF SEPARATION, IN THE APRIL OF 1816.

A YEAR ago you swore, fond she!
"To love, to honour," and so forth:
Such was the vow you pledged to me,
And here 's exactly what 't is worth.

[First published, *Poetical Works*, 1831, vi. 454.]

[TO GEORGE ANSON BYRON (?)[2]]

I.

AND, dost thou ask the reason of my sadness?
Well, I will tell it thee, unfeeling boy!

1. [It may be taken for granted that the "source" of this epigram was a paragraph in the *Morning Chronicle* of March 27, 1815: "In the *Moniteur* of Thursday we find the Emperor's own account of his *jaunt* from the Island of Elba to the palace of the Thuilleries. It seems certainly more like a jaunt of pleasure than the progress of an invader through a country to be gained."]

2. ["A short time before Lord Byron quitted England, in 1816, he addressed these lines to an individual by whom he deemed himself injured; they are but little known."—*Nicnac*, March 25, 1823.]

'T was ill report that urged my brain to madness,
'T was thy tongue's venom poisoned all my joy.

2.

The sadness which thou seest is not sorrow;
My wounds are far too deep for simple grief;
The heart thus withered, seeks in vain to borrow
From calm reflection, comfort or relief.

3.

The arrow 's flown, and dearly shalt thou rue it;
No mortal hand can rid me of my pain:
My heart is pierced, but thou canst not subdue it—
Revenge is left, and is not left in vain.

? 1816.

[First published, *Nicnac*, March 25, 1823.]

SONG FOR THE LUDDITES.[1]

1.

As the Liberty lads o'er the sea
Bought their freedom, and cheaply, with blood,
So we, boys, we
Will *die* fighting, or *live* free,
And down with all kings but King Ludd!

1. [The term "Luddites" dates from 1811, and was applied first to frame-breakers, and then to the disaffected in general. It was derived from a half-witted lad named Ned Lud, who entered a house in a fit of passion, and destroyed a couple of stocking-frames. The song was an impromptu, enclosed in a letter to Moore of December 24, 1816. "I have written it principally," he says, "to shock your neighbour [Hodgson?] who is all clergy and loyalty—mirth and innocence—milk and water." See *Letters*, 1900, iv. 30; and for General Lud and "Luddites," see *Letters*, 1898, ii. 97, *note* 1.]

2.

When the web that we weave is complete,
And the shuttle exchanged for the sword,
We will fling the winding sheet
O'er the despot at our feet,
And dye it deep in the gore he has poured.

3.

Though black as his heart its hue,
Since his veins are corrupted to mud,
Yet this is the dew
Which the tree shall renew
Of Liberty, planted by Ludd!

December 24, 1816.

[First published, *Letters and Journals*, 1830, ii. 58.]

TO THOMAS MOORE.

WHAT are you doing now,
Oh Thomas Moore?
What are you doing now,
Oh Thomas Moore?
Sighing or suing now,
Rhyming or wooing now,
Billing or cooing now,
Which, Thomas Moore?

But the Carnival 's coming,
Oh Thomas Moore!
The Carnival 's coming,
Oh Thomas Moore!

Masking and humming,
Fifing and drumming,
Guitarring and strumming,
Oh Thomas Moore!

December 24, 1816.
[First published, *Letters and Journals*, 1830, ii. 58, 59.]

TO MR. MURRAY.

To hook the Reader, you, John Murray,
Have published "Anjou's Margaret," [1]
Which won't be sold off in a hurry
(At least, it has not been as yet);
And then, still further to bewilder him,
Without remorse, you set up "Ilderim;" [2]
So mind you don't get into debt,—
Because—as how—if you should fail,
These books would be but baddish bail.
And mind you do *not* let escape
These rhymes to *Morning Post* or Perry,
Which would be *very* treacherous—*very*,
And get me into such a scrape!
For, firstly, I should have to sally,
All in my little boat, against a *Galley;*
And, should I chance to slay the Assyrian wight,
Have next to combat with the female Knight:
And pricked to death expire upon her needle,
A sort of end which I should take indeed ill!

March 25, 1817.
[First published, *Letters and Journals*, 1830, ii. 91.]

1. [*Margaret of Anjou*, by Margaret Holford, 1816.]
2. [*Ilderim, a Syrian Tale*, by H. Gally Knight, 1816.]

VERSICLES.

I READ the "Christabel;"[1]
Very well:
I read the "Missionary;"[2]
Pretty—very:
I tried at "Ilderim;"
Ahem!
I read a sheet of "Marg'ret of *Anjou;*"
Can you?
I turned a page of Webster's "Waterloo;"[3]
Pooh! pooh!
I looked at Wordsworth's milk-white "Rylstone Doe;"[4]
Hillo!
I read "Glenarvon," too, by Caro Lamb;[5]
God damn!

March 25, 1817.

[First published, *Letters and Journals*, 1830, ii. 87.]

QUEM DEUS VULT PERDERE PRIUS DEMENTAT.[6]

GOD maddens him whom 't is his will to lose,
And gives the choice of death or phrenzy—choose.

[First published, *Letters*, 1900, iv. 93.]

1. [*Christabel, etc.*, by S. T. Coleridge, 1816.]
2. [*The Missionary of the Andes, a Poem*, by W. L. Bowles, 1815.]
3. [*Waterloo and other Poems*, by J. Wedderburn Webster, 1816.]
4. [*The White Doe of Rylstone, or the Fate of the Nortons, a Poem*, by W. Wordsworth, 1815.]
5. [*Glenarvon, a Novel* [by Lady Caroline Lamb], 1816.]
6. [*A propos* of Maturin's tragedy, *Manuel* (*vide post*, p. 48, *note* 1), Byron "does into English" the Latin proverb by way of contrast to the text, "Whom the Lord loveth He chasteneth; blessed be the Name of the Lord" (Letter to Murray, April 2, 1817).]

TO THOMAS MOORE.

1.

My boat is on the shore,
And my bark is on the sea;
But, before I go, Tom Moore,
Here 's a double health to thee!

2.

Here 's a sigh to those who love me,
And a smile to those who hate;
And, whatever sky 's above me,
Here 's a heart for every fate.

3.

Though the Ocean roar around me,
Yet it still shall bear me on;
Though a desert shall surround me,
It hath springs that may be won.

4.

Were 't the last drop in the well,
As I gasped upon the brink,
Ere my fainting spirit fell,
'T is to thee that I would drink.

5.

With that water, as this wine,
The libation I would pour
Should be—peace with thine and mine,
And a health to thee, Tom Moore.[1]

July, 1817.

[First published, *The Traveller*, January 8, 1821.]

1. ["This should have been written fifteen months ago; the first stanza was."—Letter to Moore, July 10, 1817.]

EPISTLE FROM MR. MURRAY TO DR. POLIDORI.[1]

DEAR Doctor, I have read your play,
Which is a good one in its way,—
Purges the eyes, and moves the bowels,
And drenches handkerchiefs like towels
With tears, that, in a flux of grief,
Afford hysterical relief
To shattered nerves and quickened pulses,
Which your catastrophe convulses.
I like your moral and machinery;
Your plot, too, has such scope for Scenery!
Your dialogue is apt and smart;
The play's concoction full of art;
Your hero raves, your heroine cries
All stab, and every body dies.
In short, your tragedy would be
The very thing to hear and see:
And for a piece of publication,
If I decline on this occasion,
It is not that I am not sensible
To merits in themselves ostensible,
But—and I grieve to speak it—plays
Are drugs—mere drugs, Sir—now-a-days.

1. ["By the way," writes Murray, Aug. 5, 1817 (*Memoir, etc.*, i. 386), "Polidori has sent me his tragedy! Do me the kindness to send by return of post a *delicate* declension of it, which I engage faithfully to copy."

"I never," said Byron, "was much more disgusted with any human production than with the eternal nonsense, and *tracasseries*, and emptiness, and ill-humour, and vanity of this young person; but he has some talent, and is a man of honour, and has dispositions of amendment. Therefore use your interest for him, for he is improved and improvable;" and, in a letter to Murray, Aug. 21, 1817, "You want a 'civil and delicate declension' for the medical tragedy? Take it."—For J. W. Polidori (1795-1821), see *Letters*, 1899, iii. 284 *note* 1.]

I had a heavy loss by *Manuel*—[1]
Too lucky if it prove not annual,—
And Sotheby, with his *Orestes*,[2]
(Which, by the way, the old Bore's best is,
Has lain so very long on hand,
That I despair of all demand;
I 've advertised, but see my books,
Or only watch my Shopman's looks;—
Still *Ivan*, *Ina*,[3] and such lumber,
My back-shop glut, my shelves encumber.
There 's Byron too, who once did better,
Has sent me, folded in a letter,
A sort of—it 's no more a drama
Than *Darnley*, *Ivan*, or *Kehama*;
So altered since last year his pen is,
I think he 's lost his wits at Venice.

* * * * *
* * * * *

In short, Sir, what with one and t' other,
I dare not venture on another.
I write in haste; excuse each blunder;
The Coaches through the street so thunder!
My room 's so full—we 've Gifford here
Reading MS., with Hookham Frere,

1. [Maturin's second tragedy, *Manuel*, produced at Drury Lane, March 8, 1817, with Kean as "Manuel Count Valdis, failed, and after five nights was withdrawn." It was published in 1817. "It is," says Byron (letter to Murray, June 14, 1817), "the absurd work of a clever man."—*Letters*, 1900, iv. 134, and *note* 1.]

2. [Sotheby published, in 1814, *Five Tragedies*, viz. "The Confession," "Orestes," "Ivan," "The Death of Darnley," and "Zamorin and Zama."]

3. [*Ina*, *A Tragedy*, by Mrs. Wilmot [Barberina Ogle (1768–1854), daughter of Sir Chaloner Ogle], afterwards Lady Dacre, was produced at Drury Lane, April 22, 1815. Her "tragedy," writes Byron to Moore, April 23, 1815, "was last night damned." See *Letters*, 1898, ii. 332, *note* 3, *etc.*; *ibid.*, 1899, iii. 195, *note* 1.]

Pronouncing on the nouns and particles,
Of some of our forthcoming Articles.
The *Quarterly*—Ah, Sir, if you
Had but the Genius to review!—
A smart Critique upon St. Helena,
Or if you only would but tell in a
Short compass what——but to resume;
As I was saying, Sir, the Room—
The Room 's so full of wits and bards,
Crabbes, Campbells, Crokers, Freres, and Wards
And others, neither bards nor wits:
My humble tenement admits
All persons in the dress of Gent.,
From Mr. Hammond to Dog Dent.[1]
A party dines with me to-day,
All clever men, who make their way:
Crabbe, Malcolm,[2] Hamilton,[3] and Chantrey,
Are all partakers of my pantry.
They 're at this moment in discussion
On poor De Staël's late dissolution.
Her book,[4] they say, was in advance—

1. [George Hammond (1763–1853) was a distinguished diplomatist, who twice (1795–1806 and 1807–1809) held the office of Under-Secretary of State for Foreign Affairs. He is associated with the foundation of the *Anti-Jacobin* and the *Quarterly Review*. In the drawing-room of Albemarle Street, he was Murray's "chief 4-o'clock man," until his official duties compelled him to settle at Paris.—*Letters*, 1900, iv. 160, *note* 1.

John Dent, M.P., a banker, was nicknamed "Dog Dent" because he was concerned in the introduction of the Dog-tax Bill in 1796. In 1802 he introduced a Bill to abolish bull-baiting.—*Ibid.*]

2. [Sir John Malcolm (1769–1833), soldier, administrator, and diplomatist, published (January, 1815) his *History of Persia*.—*Letters*, 1899, iii. 113, *note* 1.]

3. [For "Dark Hamilton," W. R. Hamilton (1777–1859), see *Childe Harold*, Canto II. stanza xiii. *var.* 1, *Poetical Works*, 1899, ii. 108, *note* 1. Lines 61, 62 were added October 12, 1817.]

4. [Madame de Staël's *Considérations sur la Révolution Française* was offered to Murray in June, 1816 (*Memoir, etc.*, 1891, i. 316),

Pray Heaven, she tell the truth of France!
'T is said she certainly was married
To Rocca, and had twice miscarried,
No—not miscarried, I opine,—
But brought to bed at forty-nine.
Some say she died a Papist; some
Are of opinion that 's a Hum;
I don't know that—the fellows Schlegel,[1]
Are very likely to inveigle
A dying person in compunction
To try th' extremity of Unction.
But peace be with her! for a woman
Her talents surely were uncommon,
Her Publisher (and Public too)
The hour of her demise may rue—
For never more within his shop he—
Pray—was not she interred at Coppet?
Thus run our time and tongues away;—
But, to return, Sir, to your play:
Sorry, Sir, but I cannot deal,
Unless 't were acted by O'Neill.
My hands are full—my head so busy,
I 'm almost dead—and always dizzy;
And so, with endless truth and hurry,
Dear Doctor, I am yours,

JOHN MURRAY.

August 21, 1817.

[First published, *Letters and Journals*, 1830, ii. 139–141. Lines 67–82 first published, *Letters*, 1900, iv. 161.]

and the sum of £4000 asked for the work. During the negotiations, Madame de Staël died (July 14, 1817), and the book was eventually published by Messrs. Baldwin and Cradock.—*Letters*, 1900, iv. 94, *note*.]

1. [Byron and the elder Schlegel met at Copet, in 1816, but they did not take to each other. Byron "would not flatter him," perhaps because he did not appreciate or flatter Byron.]

EPISTLE TO MR. MURRAY.

1.

My dear Mr. Murray,
You 're in a damned hurry
To set up this ultimate Canto;[1]
But (if they don't rob us)
You 'll see Mr. Hobhouse
Will bring it safe in his portmanteau.

2.

For the Journal you hint of,[2]
As ready to print off,
No doubt you do right to commend it;
But as yet I have writ off
The devil a bit of
Our "Beppo:"—when copied, I 'll send it.

3.

In the mean time you 've "Galley"[3]
Whose verses all tally,
Perhaps you may say he 's a Ninny,
But if you abashed are
Because of *Alashtar*,
He 'll piddle another *Phrosine*.[4]

1. [The Fourth Canto of *Childe Harold*.]

2. [Murray bought a half-share in *Blackwood's Edinburgh Monthly Magazine* in August, 1818, and remained its joint proprietor till December, 1819, when it became the property of William Blackwood. But perhaps the reference is to Byron's Swiss Journal of September, 1816.]

3. [Henry Gally Knight (1786–1846), who was a contemporary of Byron at Trinity College, Cambridge, was a poetaster, and, afterwards, a writer of works on architecture. His Oriental verses supplied Byron with a subject for more than one indifferent *jeu d'esprit*.]

4. [*Phrosyne*, a Grecian tale, and *Alashtar*, an Arabian tale, were

4.

Then you 've Sotheby's Tour,—[1]
No great things, to be sure,—
You could hardly begin with a less work;
For the pompous rascallion,
Who don't speak Italian
Nor French, must have scribbled by guess-work.

5.

No doubt he 's a rare man
Without knowing German
Translating his way up Parnassus,
And now still absurder
He meditates Murder
As you 'll see in the trash he calls *Tasso*'s.

6.

But you 've others his betters
The real men of letters
Your Orators—Critics—and Wits—
And I 'll bet that your Journal
(Pray is it diurnal?)
Will pay with your luckiest hits.

7.

You can make any loss up
With "Spence"[2] and his gossip,
A work which must surely succeed;

published in 1817. In a letter to Murray, September 4, 1817, Byron writes, "I have received safely, though tardily, the magnesia and tooth-powder, *Phrosine* and *Alashtar*. I shall clean my teeth with one, and wipe my shoes with the other."—*Letters*, 1901, iv.]

1. [Sotheby's *Farewell to Italy* and *Occasional Poems* were published in 1818, as the record of a tour which he had taken in 1816–17 with his family, Professor Elmsley, and Dr. Playfair. For Byron's unfinished skit on Sotheby's Tour, see *Letters*, 1900, iv. Appendix V. pp. 452, 453.]

2. [*Observations, Anecdotes, and Characters of Books and Men*, by

Then Queen Mary's Epistle-craft,[1]
With the new "Fytte" of "Whistlecraft,"
Must make people purchase and read.

8.

Then you 've General Gordon,[2]
Who girded his sword on,
To serve with a Muscovite Master,
And help him to polish
A nation so owlish,
They thought shaving their beards a disaster.

9.

For the man, "*poor and shrewd*," [3]
With whom you 'd conclude
A compact without more delay,
Perhaps some such pen is
Still extant in Venice;
But please, Sir, to mention *your pay*.

10.

Now tell me some news
Of your friends and the Muse,
Of the Bar, or the Gown, or the House,

the Rev. Joseph Spence, arranged, with notes, by the late Edmund Malone, Esq., 1 vol. 8vo, 1820.]

1. [*The Life of Mary Queen of Scots*, by George Chalmers, 2 vols. 4to, 1819.]

2. [Thomas Gordon (1788–1841) entered the Scots Greys in 1808. Two years later he visited Ali Pasha (see *Letters*, 1898, i. 246, *note* 1) in Albania, and travelled in Persia and Turkey in the East. From 1813 to 1815 he served in the Russian Army. He wrote a *History of the Greek Revolution*, 1832, 2 vols., but it does not appear that he was negotiating with Murray for the publication of any work at this period.]

3. *Vide* your letter.

From Canning, the tall wit,
To Wilmot,[1] the small wit,
Ward's creeping Companion and *Louse*,

II.

Who 's so damnably bit
With fashion and Wit,
That he crawls on the surface like Vermin,
But an Insect in both,—
By his Intellect's growth,
Of what size you may quickly determine.[2]

Venice, *January* 8, 1818.

[First published, *Letters and Journals*, 1830, ii. 156, 157; stanzas 3, 5, 6, 10, 11, first published, *Letters*, 1900, iv. 191–193.]

ON THE BIRTH OF JOHN WILLIAM RIZZO HOPPNER.[3]

His father's sense, his mother's grace,
In him, I hope, will always fit so;
With—still to keep him in good case—
The health and appetite of Rizzo.

February 20, 1818.

[First published, *Letters and Journals*, 1830, ii. 134.]

1. [Probably Sir Robert John Wilmot (1784–1841) (afterwards Wilmot Horton), Byron's first cousin, who took a prominent part in the destruction of the "Memoirs," May 17, 1824. (For Lady Wilmot Horton, the original of "She walks in beauty," see *Poetical Works*, 1900, iii. 381, *note* 1.)]

2. [Stanzas 12, 13, 14 cannot be published.]

3. [Richard Belgrave Hoppner (1786–1872), second son of John Hoppner, R.A., was appointed English Consul at Venice, October, 1814. (See *Letters*, 1900, iv. 83, *note* 1.) The quatrain was translated (see the following poem) into eleven different languages—Greek, Latin, Italian (also the Venetian dialect), German, French,

[E NIHILO NIHIL;
OR
AN EPIGRAM BEWITCHED.]

Of rhymes I printed seven volumes—[1]
The list concludes John Murray's columns:
Of these there have been few translations[2]
For Gallic or Italian nations;
And one or two perhaps in German—
But in this last I can't determine.
But then I only sung of passions
That do not suit with modern fashions;
Of Incest and such like diversions
Permitted only to the Persians,
Or Greeks to bring upon their stages—
But that was in the earlier ages
Besides my style is the romantic,
Which some call fine, and some call frantic;
While others are or would seem *as* sick
Of repetitions nicknamed Classic.
For my part all men must allow
Whatever I was, I 'm classic now.

Spanish, Illyrian, Hebrew, Armenian, and Samaritan, and printed "in a small neat volume in the seminary of Padua." For nine of these translations see *Works*, 1832, xi. pp. 324–326, and 1891, p. 571. Rizzo was a Venetian surname. See W. Stewart Rose's verses to Byron, "Grinanis, Mocenijas, Baltis, Rizzi, Compassionate our cruel case," etc., *Letters*, iv. 212.]

1. [Byron must have added the Fourth Canto of *Childe Harold* to the complete edition of the *Poetical Works* in six volumes. See Murray's list, dated "Albemarle Street, London, January, 1818." The seventh volume of the Collected Works was not issued till 1819.]

2. [A French translation of the *Bride of Abydos* appeared in 1816, an Italian translation of the *Lament of Tasso* in 1817. Goethe (see *Letters*, 1901, v. 503–521) translated fragments of *Manfred* in 1817, 1818, but the earliest German translation of the entire text of *Manfred* was issued in 1819.]

I saw and left my fault in time,
And chose a topic all sublime—
Wondrous as antient war or hero—
Then played and sung away like Nero,
Who sang of Rome, and I of Rizzo:
The subject has improved my wit so,
The first four lines the poet sees
Start forth in fourteen languages!
Though of seven volumes none before
Could ever reach the fame of four,
Henceforth I sacrifice all Glory
To the Rinaldo of my Story:
I 've sung his health and appetite
(The last word 's not translated right—
He 's turned it, God knows how, to vigour)[1]
I 'll sing them in a book that 's bigger.
Oh! Muse prepare for thy Ascension!
And generous Rizzo! thou my pension.

February, 1818.

[From an autograph MS. in the possession of Mr. Murray, now for the first time printed.]

TO MR. MURRAY.

I.

STRAHAN, Tonson, Lintot of the times,[2]
Patron and publisher of rhymes,
For thee the bard up Pindus climbs,
My Murray.

1. [See the last line of the Italian translation of the quatrain.]

2. [William Strahan (1715-1785) published Johnson's *Dictionary*, Gibbon's *Decline and Fall*, Cook's *Voyages*, *etc.* He was great-grandfather of the mathematician William Spottiswoode (1825-1883).

2.

To thee, with hope and terror dumb,
The unfledged MS. authors come;
Thou printest all—and sellest some—
My Murray.

3.

Upon thy table's baize so green
The last new Quarterly is seen,—
But where is thy new Magazine,[1]
My Murray?

4.

Along thy sprucest bookshelves shine
The works thou deemest most divine—
The Art of Cookery,[2] and mine,
My Murray.

5.

Tours, Travels, Essays, too, I wist,
And Sermons, to thy mill bring grist;
And then thou hast the *Navy List*,
My Murray.

Jacob Tonson (1656?–1736) published for Otway, Dryden, Addison, etc. He was secretary of the Kit-Cat Club, 1700. He was the publisher (1712, etc.) of the *Spectator*.

Barnaby Bernard Lintot (1675–1736) was at one time (1718) in partnership with Tonson. He published Pope's *Iliad* in 1715, and the *Odyssey*, 1725–26.]

1. [See note 2, p. 51.]

2. [Mrs. Rundell's *Domestic Cookery*, published in 1806, was one of Murray's most successful books. In 1822 he purchased the copyright from Mrs. Rundell for £2000 (see *Letters*, 1898, ii. 375; and *Memoir of John Murray*, 1891, ii. 124).]

I saw and left my fault in time,
And chose a topic all sublime—
Wondrous as antient war or hero—
Then played and sung away like Nero,
Who sang of Rome, and I of Rizzo:
The subject has improved my wit so,
The first four lines the poet sees
Start forth in fourteen languages!
Though of seven volumes none before
Could ever reach the fame of four,
Henceforth I sacrifice all Glory
To the Rinaldo of my Story:
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(The last word 's not translated right—
He 's turned it, God knows how, to vigour)[1]
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My Murray.

1. [See the last line of the Italian translation of the qual
2. [William Strahan (1715-1785) published Johnson's *D* Gibbon's *Decline and Fall*, Cook's *Voyages, etc.* He w grandfather of the mathematician William Spottiswood 1883).

The shame is yours, the gain is his,
In case you should not know 'em :
He has ten thousand pounds a year—
I do not mean to vally—
His songs at sixpence would be dear,
So give them gratis, Gally !

3.

And if this statement should seem queer,
Or set down in a hurry,
Go, ask (if he will be sincere)
His bookseller—John Murray.
Come, say, how many have been sold,
And don't stand shilly-shally,
Of bound and lettered, red and gold,
Well printed works of Gally.

4.

For Astley's circus Upton[1] writes,
And also for the Surry ; (*sic*)
Fitzgerald weekly still recites,
Though grinning Critics worry :
Miss Holford's Peg, and Sotheby's Saul,
In fame exactly tally ;
From Stationer's Hall to Grocer's Stall
They go—and so does Gally.

1. [William Upton was the author of *Poems on Several Occasions*, 1788, and of the *Words of the most Favourite Songs, Duets, etc.*, sung at the Royal Amphitheatre, Westminster Bridge, etc. In the dedication to Mrs. Astley he speaks of himself as the author of the *Black Castle, Fair Rosamond*, etc. He has also been credited with the words of James Hook's famous song, *A Lass of Richmond Hill*, but this has been disputed. (See *Notes and Queries*, 1878, Series V. vol. ix. p. 495.)]

5.

He rode upon a Camel's hump[1]
  Through Araby the sandy,
Which surely must have hurt the rump
  Of this poetic dandy.
His rhymes are of the costive kind,
  And barren as each valley
In deserts which he left behind
  Has been the Muse of Gally.

6.

He has a Seat in Parliament,
  Is fat and passing healthy;
And surely he should be content
  With these and being wealthy:
But Great Ambition will misrule
  Men at all risks to sally,—
Now makes a poet—now a fool,
  And *we* know *which*—of Gally.

7.

Some in the playhouse like to row,
  Some with the Watch to battle,
Exchanging many a midnight blow
  To Music of the Rattle.
Some folks like rowing on the Thames,
  Some rowing in an Alley,
But all the Row my fancy claims
  Is *rowing* of my *Gally*.

April 11, 1818.[2]

1. [Compare—

"Th' unloaded camel, pacing slow,
Crops the rough herbage or the tamarisk spray."

Alashtar (by H. G. Knight), 1817, Canto I. stanza viii. lines 5, 6.]

2. [From an autograph MS. in the possession of Mr. Murray,

ANOTHER SIMPLE BALLAT.

1.

MRS. WILMOT sate scribbling a play,
Mr. Sotheby sate sweating behind her;
But what are all these to the Lay
Of Gally i.o. the Grinder?
Gally i.o. i.o., etc.

2.

I bought me some books tother day,
And sent them down stairs to the binder;
But the Pastry Cook carried away
My Gally i.o. the Grinder.
Gally i.o. i.o., etc.

3.

I wanted to kindle my taper,
And called to the Maid to remind her;
And what should she bring me for paper
But Gally i.o. the Grinder
Gally i.o. i.o.

4.

Among my researches for EASE
I went where one 's certain to find her:
The first thing by her throne that one sees
Is Gally i.o. the Grinder.
Gally i.o. i.o.

now for the first time printed. For stanzas 2 (lines 5-8), 3, 4, 6, 7, see *Letters*, 1900, iv. 219, 220. For stanzas 1, 2, 3 of "Another Simple Ballat. To the tune of Tally i.o. the Grinder" (probably a variant of Dibdin's song, "The Grinders, or more Grist to the Mill"), *vide ibid.*, pp. 220, 221.]

5.

Away with old Homer the blind—
I 'll show you a poet that 's blinder:
You may see him whene'er you 've a mind
In Gally i.o. the Grinder.
Gally i.o. i.o., etc.

6.

Blindfold he runs groping for fame,
And hardly knows where he will find her:
She don't seem to take to the name
Of Gally i.o. the Grinder.
Gally i.o. i.o., etc.

7.

Yet the Critics have been very kind,
And Mamma and his friends have been kinder;
But the greatest of Glory 's behind
For Gally i.o. the Grinder.
Gally i.o. i.o.

April 11, 1818.

[From an autograph MS. in the possession of Mr. Murray, now for the first time printed.]

EPIGRAM.

FROM THE FRENCH OF RULHIÈRES.[1]

If for silver, or for gold,
You could melt ten thousand pimples
Into half a dozen dimples,

1. ["Would you like an epigram—a translation? It was written on some Frenchwoman, by Rulhières, I believe."—Letter to Murray, August 12, 1819, *Letters*, 1900, iv. 346.

Claude Carloman de Rulhière (1718–1791), historian, poet, and epigrammatist, was the author of *Anecdotes sur la révolution de Russie en l'année* 1762, *Histoire de l'anarchie de Pologne* (1807), etc. His

Then your face we might behold,
Looking, doubtless, much more snugly,
Yet even *then* 'twould be damned ugly.

August 12, 1819.

[First published, *Letters and Journals*, 1830, ii. 235.]

EPILOGUE.[1]

1.

THERE 's something in a stupid ass,
And something in a heavy dunce;
But never since I went to school
I heard or saw so damned a fool
As William Wordsworth is for once.

2.

And now I 've seen so great a fool
As William Wordsworth is for once;
I really wish that Peter Bell
And he who wrote it were in hell,
For writing nonsense for the nonce.

epigrams are included in "Poésies Diverses," which are appended to *Les jeux de Mains*, a poem in three cantos, published in 1808, and were collected in his *Œuvres Posthumes*, 1819; but there is no trace of the original of Byron's translation. Perhaps it is *after* de Rulhière, who more than once epigrammatizes "Une Vieille Femme."]

1. [The MS. of the "Epilogue" is inscribed on the margin of a copy of Wordsworth's *Peter Bell*, inserted in a set of Byron's *Works* presented by George W. Childs to the Drexel Institute. (From information kindly supplied by Mr. John H. Bewley, of Buffalo, New York.)

The first edition of *Peter Bell* appeared early in 1819, and a second edition followed in May, 1819. In Byron's Dedication of *Marino Faliero*, "To Baron Goethe," dated October 20, 1820 (*Poetical Works*, 1891, iv. 341), the same allusions to Sir George Beaumont, to Wordsworth's "place in the Excise," and to his admission that *Peter Bell* had been withheld "for one and twenty years," occur in an omitted paragraph first published, *Letters*, 1891, v. 101. So close a correspondence of an unpublished fragment with a genuine document leaves little doubt as to the composition of the "Epilogue."]

3.

It saw the "light in ninety-eight,"
Sweet babe of one and twenty years![1]
And then he gives it to the nation
And deems himself of Shakespeare's peers!

4.

He gives the perfect work to light!
Will Wordsworth, if I might advise,
Content you with the praise you get
From Sir George Beaumont, Baronet,
And with your place in the Excise!

Ravinna, *March* 22, 1820.
[First published, *Paradies, etc.*, collected . . . by Walter Hamilton, 1838, p. 105.]

ON MY WEDDING-DAY.

HERE 's a happy New Year! but with reason
I beg you 'll permit me to say—
Wish me *many* returns of the *Season*,
But as *few* as you please of the *Day*.[2]

January 2, 1820.
[First published, *Letters and Journals*, 1830, ii. 294.]

EPITAPH FOR WILLIAM PITT.

WITH Death doomed to grapple,
Beneath this cold slab, he
Who lied in the Chapel
Now lies in the Abbey.

January 2, 1820.
[First published, *Letters and Journals*, 1830, ii. 295.]

1. [The missing line may be, "To *permanently* fill a station," see Preface to *Peter Bell*.]
2. [Medwin (*Conversations*, 1824, p. 156) prints an alternative—
"You may wish me returns of the season,
Let us, prithee, have none of the day!"]

EPIGRAM.

In digging up your bones, Tom Paine,
Will. Cobbett[1] has done well:
You visit him on Earth again,
He 'll visit you in Hell.

or—

You come to him on Earth again
He 'll go with you to Hell!

January 2, 1820.

[First published, *Letters and Journals*, 1830, ii. 295.]

EPITAPH.

Posterity will ne'er survey
A nobler grave than this;
Here lie the bones of Castlereagh:
Stop traveller, * *

January 2, 1820.

[First published, *Lord Byron's Works*, 1833, xvii. 246.]

EPIGRAM.

The world is a bundle of hay,
Mankind are the asses who pull;
Each tugs it a different way,—
And the greatest of all is John Bull!

[First published, *Letters and Journals*, 1830, ii. 494.]

1. [Cobbett, by way of atonement for youthful vituperation (he called him "a ragamuffin deist") of Tom Paine, exhumed his bones from their first resting-place at New Rochelle, and brought them to Liverpool on his return to England in 1819. They were preserved by Cobbett at Normanby, Farnham, till his death in 1835, but were sold in consequence of his son's bankruptcy in 1836, and passed into the keeping of a Mr. Tilly, who was known to be their fortunate possessor as late as 1844. (See *Notes and Queries*, 1868, Series IV. vol. i. pp. 201–203.)]

MY BOY HOBBIE O.[1]

New Song to the tune of

" Whare hae ye been a' day,
My boy Tammy O?
Courting o' a young thing
Just come frae her Mammie O."

I.

How came you in Hob's pound to cool,
My boy Hobbie O?

1. [John Cam Hobhouse (1786–1869) (see *Letters*, 1898, i. 163, *note* 1) was committed to Newgate in December, 1819, for certain passages in a pamphlet entitled, *A Trifling Mistake in Thomas Lord Erskine's recent Preface*, which were voted (December 10) a breach of privilege. He remained in prison till the dissolution on the king's death, February 20, 1820, when he stood and was returned for Westminster. Byron's Liberalism was intermittent, and he felt, or, as Hobhouse thought, pretended to feel, as a Whig and an aristocrat with regard to the free lances of the Radical party. The sole charge in this "filthy ballad," which annoyed Hobhouse, was that he had founded a Whig Club when he was an undergraduate at Cambridge. He assured Murray (see his letter, November, 1820, *Letters*, vol. iv. Appendix XI. pp. 498–500) that he was not the founder of the club, and that Byron himself was a member. "As for his Lordship's vulgar notions about the *mob*," he adds, "they are very fit for the Poet of the *Morning Post*, and for nobody else." There is no reason to suppose that Byron was in any way responsible for the version as sent to the *Morning Post*.

"MY BOY HOBBY O.

[ANOTHER VERSION.]

"To the Editor of the *Morning Post*.

"SIR,—A copy of verses, to the tune of '*My boy Tammy*,' are repeated in literary circles, and said to be written by a Noble Lord of the highest poetical fame, upon his quondam friend and annotator. My memory does not enable me to repeat more than the first two verses quite accurately, but the humourous spirit of the Song may be gathered from these:—

I.

"Why were you put in Lob's pond,
My boy, HOBBY O? (*bis*)
For telling folks to pull the House
By the ears into the Lobby O!

Because I bade the people pull
The House into the Lobby O.

2.

"Who are your grand Reformers now,
My boy, HOBBY O? (*bis*)
There 's me and BURDETT,—gentlemen,
And Blackguards HUNT and COBBY O!

3.

"Have you no other friends but these,
My boy, HOBBY O? (*bis*)
Yes, Southwark's *Knight*,* the County BYNG,
And in the City, BOBBY O!

4.

"How do you recreate yourselves,
My boy, HOBBY O? (*bis*)
We spout with tavern Radicals,
And drink with them hob-nobby O!

5.

"What purpose can such folly work,
My boy, HOBBY O? (*bis*)
It gives our partisans a chance
Watches to twitch from fob-by O!

6.

"Have they no higher game in view,
My boy, HOBBY O? (*bis*)
Oh yes; to stir the people up,
And then to head the mob-by O.

7.

"But sure they 'll at their ruin pause,
My boy, HOBBY O? (*bis*)
No! they 'd see King and Parliament
Both d—d without a sob-by O!

8.

"But, if they fail, they 'll be hanged up,
My boy, HOBBY O? (*bis*)
Why, then, they 'll swing, like better men,
And that will end the job-by O!

"PHILO-RADICLE.

"April 15, 1820."

* "Southwark's Knight" was General Sir Robert Thomas Wilson (1777–1849), who was returned for Southwark in 1818, and again

2.

What did the House upon this call,
My boy Hobbie O?
They voted me to Newgate all,
Which is an awkward Jobby O.

3.

Who are now the people's men,
My boy Hobbie O?
There's I and Burdett—Gentlemen
And blackguard Hunt and Cobby O.

4.

You hate the house—*why* canvass, then?
My boy Hobbie O?
Because I would reform the den
As member for the Mobby O.

5.

Wherefore do you hate the Whigs,
My boy Hobbie O?
Because they want to run their rigs,
As under Walpole Bobby O.

6.

But when we at Cambridge were
My boy Hobbie O,
If my memory dont err
You founded a Whig Clubbie O.

in 1820; "County Byng" was George Byng, M.P. for Middlesex; and "Bobby" was Sir Robert Waithman (1764–1833), who represented the City of London in 1818, but lost his seat to Sir William Curtis in 1820. All these were advanced Liberals, and, as such, Parliamentary friends of Hobhouse.]

7.

When to the mob you make a speech,
My boy Hobbie O,
How do you keep without their reach
The watch within your fobby O?

8.

But never mind such petty things,
My boy Hobbie O;
God save the people—damn all Kings,
So let us Crown the Mobby O!

Yours truly,
(Signed) *INFIDUS SCURRA.*

March 23rd, 1820.

[First published *Murray's Magazine*, March, 1887, vol. i. pp. 292, 293.]

LINES

ADDRESSED BY LORD BYRON TO MR. HOBHOUSE ON HIS ELECTION FOR WESTMINSTER.[1]

WOULD you go to the house by the true gate,
Much faster than ever Whig Charley went;
Let Parliament send you to Newgate,
And Newgate will send you to Parliament.

April 9, 1820.

[First published, *Miscellaneous Poems*, printed for J. Bumpus, 1824.]

1. ["I send you 'a Song of Triumph,' by W. Botherby, Esqre price sixpence, on the election of J. C. H., Esqre., for Westminster (*not* for publication)."—Letter to Murray, April 9, 1820, *Letters*, 1901, v. 6.]

A VOLUME OF NONSENSE.

DEAR MURRAY,—
You ask for a "*Volume of Nonsense*,"
Have all of your authors exhausted their store?
I thought you had published a good deal not long since.
And doubtless the Squadron are ready with more.
But on looking again, I perceive that the Species
Of "Nonsense" you want must be purely "*facetious*;"
And, as that is the case, you had best put to press
Mr. Sotheby's tragedies now in M.S.,
Some Syrian Sally
From common-place Gally,
Or, if you prefer the bookmaking of women,
Take a spick and span "Sketch" of your feminine *He-Man*.[1]

Sept. 28, 1820.
[First published, *Letters*, 1900, v. 83.]

STANZAS.[2]

WHEN a man hath no freedom to fight for at home,
Let him combat for that of his neighbours;

1. [For Felicia Dorothea Browne (1793–1835), married in 1812 to Captain Hemans, see *Letters*, iii. 368, *note* 2. In the letter which contains these verses he writes, "I do not despise Mrs. Heman; but if she knit blue stockings instead of wearing them it would be better." Elsewhere he *does* despise her: "No more *modern* poesy, I pray, neither Mrs. Hewoman's nor any female or male Tadpole of poet Wordsworth's."—*Ibid.*, v. 64.]

2. [The lines were sent in a letter to Moore (November 5, 1820) by way of *Autoepitaphium*, "if 'honour should come unlooked for' to any of your acquaintance;" *i.e.* if Byron should fall in the cause of Italian revolution, and Moore should not think him worthy of commemoration, here was a threnody "ready at hand."]

Let him think of the glories of Greece and of Rome,
And get knocked on the head for his labours.

To do good to Mankind is the chivalrous plan,
And is always as nobly requited;
Then battle for Freedom wherever you can,
And, if not shot or hanged, you 'll get knighted.

November 5, 1820.
[First published, *Letters and Journals*, 1830, ii. 377.]

TO PENELOPE.[1]

JANUARY 2, 1821.

THIS day, of all our days, has done
The worst for me and you:—
'T is just *six* years since we were *one*,
And *five* since we were *two*.

November 5, 1820.
[First published, Medwin's *Conversations*, 1824, p. 106.]

THE CHARITY BALL.[2]

WHAT matter the pangs of a husband and father,
If his sorrows in exile be great or be small,
So the Pharisee's glories around her she gather,
And the saint patronises her "Charity Ball!"

1. ["For the anniversary of January 2, 1821, I have a small grateful anticipation, which, in case of accident, I add."—Letter to Moore, November 5, 1820, *Letters*, 1891, v. 112.]

2. [Written on seeing the following paragraph in a newspaper: "Lady Byron is this year the lady patroness at the annual Charity Ball, given at the Town Hall, at Hinckley, Leicestershire. . . ."—*Life*, p. 535. Moore adds that "these verses [of which he only prints two stanzas] are full of strong and indignant feeling,—every stanza concluding pointedly with the words 'Charity Ball.'"]

What matters—a heart which, though faulty, was feeling,
Be driven to excesses which once could appal—
That the Sinner should suffer is only fair dealing,
As the Saint keeps her charity back for "the Ball!"

December 10, 1820.
[First published, *Letters and Journals*, 1830, ii. 540.]

EPIGRAM

ON THE BRAZIERS' ADDRESS TO BE PRESENTED IN *ARMOUR* BY THE COMPANY TO QUEEN CAROLINE.[1]

IT seems that the Braziers propose soon to pass
An Address and to bear it themselves all in brass;

1. [The allusion is explained in Rivington's *Annual Register*, October 30, 1820 (vol. lxii. pp. 114, 115)—

"ADDRESSES TO THE QUEEN.

". . . The most splendid exhibition of the day was that of the brass-founders and braziers. The procession was headed by a man dressed in a suit of burnished plate armour of brass, and mounted on a handsome black horse, the reins being held by pages . . . wearing brass helmets. . . . A man in a complete suite of brass armour . . . was followed by two persons, bearing on a cushion a most magnificent imitation of the imperial Crown of England. A small number of the deputation of brass-founders were admitted to the presence of her Majesty, and one of the persons in armour advanced to the throne, and bending on one knee, presented the address, which was enclosed in a brass case of excellent workmanship."—See *Letters*, 1901, v. 219, 220, *note* 2.

In a postscript to a letter to Murray, dated January 19, 1821, he writes, "I sent you a line or two on the Braziers' Company last week, *not* for publication. The lines were even worthy

Of ——dsworth the great metaquizzical poet,
A man of great merit amongst those who know it,
Of whose works, as I told Moore last autumn at *Mestri*
I owe all I know to my passion for *Pastry*.'"

He adds, in a footnote, "*Mestri* and *Fusina* are the ferry trajects to Venice: I believe, however, that it was at Fusina that Moore

A superfluous pageant, for by the Lord Harry!
They'll *find*, where they 're going, much *more* than they carry.

Or—

THE Braziers, it seems, are determined to pass
An Address, and present it themselves all in brass;—
A superfluous {pageant / trouble} for, by the Lord Harry!
They 'll find, where they 're going, much more than they carry.

January 6, 1821.
[First published, *Letters and Journals*, 1830, ii. 442.]

ON MY THIRTY-THIRD BIRTHDAY.

JANUARY 22, 1821.[1]

THROUGH Life's dull road, so dim and dirty,
I have dragged to three-and-thirty.
What have these years left to me?
Nothing—except thirty-three.

[First published, *Letters and Journals*, 1830, ii. 414.]

and I embarked in 1819, when Thomas came to Venice, like Coleridge's Spring, 'slowly up this way.'"

Again, in a letter to Moore, dated January 22, 1821, he encloses slightly different versions of both epigrams, and it is worth noting that the first line of the pendant epigram has been bowdlerized, and runs thus—

"Of Wordsworth the grand metaquizzical poet."

—*Letters*, 1901, v. 226, 230.]

1. ["To-morrow is my birthday—that is to say, at twelve o' the clock, midnight; *i.e.* in twelve minutes I shall have completed thirty and three years of age!!! and I go to my bed with a heaviness of heart at having lived so long, and to so little purpose. * * * It is three minutes past twelve—'Tis the middle of night by the castle clock,' and I am now thirty-three!—

'Eheu, fugaces, Posthume, Posthume,
Labuntur anni;'—

MARTIAL, LIB. I. EPIG. I.

"Hic est, quem legis, ille, quem requiris,
Toto notus in orbe Martialis," etc.

HE, unto whom thou art so partial,
Oh, reader! is the well-known Martial,
The Epigrammatist: while living,
Give him the fame thou would'st be giving;
So shall he hear, and feel, and know it—
Post-obits rarely reach a poet.

[N.D. ? 1821.]
[First published, *Lord Byron's Works*, 1833, xvii. 245.]

BOWLES AND CAMPBELL.

To the air of "How now, Madam Flirt," in the *Beggar's Opera*.[1]

BOWLES.

"WHY, how now, saucy Tom?
If you thus must ramble,

but I don't regret them so much for what I have done, as for what I *might* have done."—Extracts from a Diary, January 21, 1821, *Letters*, 1901, v. 182.

In a letter to Moore, dated January 22, 1821, he gives another version—

"Through Life's road, so dim and dirty,
I have dragged to three-and-thirty.
What *have* these years left to me?
Nothing—except thirty-three."

Ibid., p. 229.]

1. [Compare the *Beggar's Opera*, act ii. sc. 2—

Air, "Good morrow, Gossip Joan."

"Polly. *Why, how now, Madam Flirt?*
If you thus must chatter,

I will publish some
Remarks on Mister Campbell.
Saucy Tom!"

CAMPBELL.

"WHY, how now, Billy Bowles?
Sure the priest is maudlin!
(*To the public*) How can you, d—n your souls!
Listen to his twaddling?
Billy Bowles!"

February 22, 1821.
[First published, *The Liberal*, 1823, No. II. p. 398.]

ELEGY.

BEHOLD the blessings of a lucky lot!
My play is *damned*, and Lady Noel *not*.

May 25, 1821.
[First published, Medwin's *Conversations*, 1824, p. 121.]

And are for flinging dirt,
Let's try who best can spatter,
Madam Flirt!

"Lucy. *Why, how now, saucy jade?*
Sure the wench is tipsy!
How can you see me made
The scoff of such a gipsy? [To him.]
Saucy jade!" [To her.]

Bowles replied to Campbell's Introductory Essay to his *Specimens of the English Poets*, 7 vols., 1819, by *The Invariable Principles of Poetry*, in a letter addressed to Thomas Campbell. For Byron's two essays, the "Letter to . . . . . [John Murray]" and "Observations upon Observations," see *Letters*, 1901, v. Appendix III. pp. 536–592.]

JOHN KEATS.[1]

WHO killed John Keats?
"I," says the Quarterly,
So savage and Tartarly;
"'T was one of my feats."

Who shot the arrow?
"The poet-priest Milman
(So ready to kill man)
"Or Southey, or Barrow."

Ju'y 30, 1821.

[First published, *Letters and Journals*, 1830, ii. 506.]

FROM THE FRENCH.

ÆGLE, beauty and poet, has two little crimes;
She makes her own face, and does not make her rhymes.

Aug. 2, 1821.

[First published, *The Liberal*, 1823, No. II. p. 396.]

TO MR. MURRAY.

I.

FOR Orford[2] and for Waldegrave[3]
You give much more than me you *gave*;
Which is not fairly to behave,
My Murray!

1. [For Croker's "article" on Keats's *Endymion* (*Quarterly Review*, April, 1818, vol. xix. pp. 204-208), see *Don Juan*, Canto XI. stanza lx. line 1, *Poetical Works*, 1902, vi. 445, *note* 4.]

2. [Horace Walpole's *Memoirs of the Last Nine Years of the Reign of George II.*]

3. [*Memoirs* by James Earl Waldegrave, Governor of George III. when Prince of Wales.]

2.

Because if a live dog, 't is said,
Be worth a lion fairly sped,
A *live lord* must be worth *two* dead,
My Murray!

3.

And if, as the opinion goes,
Verse hath a better sale than prose,—
Certes, I should have more than those,
My Murray!

4.

But now this sheet is nearly crammed,
So, if *you will*, *I* shan't be shammed,
And if you *won't*,—*you* may be damned,
My Murray![1]

August 23, 1821.

[First published, *Letters and Journals*, 1830, ii. 517.]

[NAPOLEON'S SNUFF-BOX.][2]

LADY, accept the box a hero wore,
In spite of all this elegiac stuff:
Let not seven stanzas written by a bore,
Prevent your Ladyship from taking snuff!

1821.

[First published, *Conversations of Lord Byron*, 1824, p. 235.]

1. ["Can't accept your courteous offer [*i.e.* £2000 for three cantos of *Don Juan*, *Sardanapalus*, and *The Two Foscari*]. These matters must be arranged with Mr. Douglas Kinnaird. He is my trustee, and a man of honour. To him you can state all your mercantile reasons, which you might not like to state to me personally, such as 'heavy season'—'flat public'—'don't go off'—'lordship writes too much'—'won't take advice'—'declining popularity'—'deductions for the trade'—'make very little'—'generally lose by him'—'pirated edition'—'foreign edition'—'severe criticisms,' etc., with other hints and howls for an oration, which I leave Douglas, who is an orator, to answer."—Letter to Murray, August 23, 1821, *Letters*, 1901, v. 348.]

2. [Napoleon bequeathed to Lady Holland a snuff-box which had

THE NEW VICAR OF BRAY.

I.

Do you know Doctor Nott?[1]
With "a crook in his lot,"
Who seven years since tried to dish up
A neat Codi*cil*
To the Princess's Will,[2]
Which made Dr. Nott *not* a bishop.

been given to him by the Pope for his clemency in sparing Rome. Lord Carlisle wrote eight (not seven) stanzas, urging her, as Byron told Medwin, to decline the gift, "for fear that horror and murder should jump out of the lid every time it is opened."—*Conversations*, 1824, p. 362. The first stanza of Lord Carlyle's verses, which *teste* Medwin, Byron parodied, runs thus—

"Lady, reject the gift! 'tis tinged with gore!
Those crimson spots a dreadful tale relate;
It has been grasp'd by an infernal Power;
And by that hand which seal'd young Enghien's fate."

The snuff-box is now in the jewel-room in the British Museum.]

1. [George Frederick Nott (1767–1841), critic and divine, was Rector of Harrietsham and Woodchurch, a Prebendary of Winchester and of Salisbury. He was Bampton Lecturer in 1802, and, soon afterwards, was appointed sub-preceptor to the Princess Charlotte of Wales. He was a connoisseur of architecture and painting, and passed much of his time in Italy and at Rome. When he was at Pisa he preached in a private room in the basement story of the house in Pisa where Shelley was living, and fell under Byron's displeasure for attacking the Satanic school, and denouncing *Cain* as a blasphemous production. "The parsons," he told Moore (letter, February 20, 1820), "preached at it [*Cain*] from Kentish Town to Pisa." Hence the apostrophe to Dr. Nott. (See *Records of Shelley, Byron, and the Author*, by E. T. Trelawny, 1887, pp. 302, 303.)]

2. [According to Lady Anne Hamilton (*Secret History of the Court of England*, 1832, i. 198–207), the Princess Charlotte incurred the suspicion and displeasure of her uncles and her grandmother, the Queen, by displaying an ardent and undue interest in her sub-preceptor. On being reproved by the Queen for "condescending to favour persons in low life with confidence or particular respect, persons likely to take advantage of your simplicity and innocence," and having learnt that "persons" meant Mr. Nott, she replied by threatening to sign a will in favour of her sub-preceptor, and by actually making over to him by a deed her library, jewels, and all

2.

So the Doctor being found
A little unsound
In his doctrine, at least as a teacher,
And kicked from one stool
As a knave or a fool,
He mounted another as preacher.

3.

In that Gown (like the Skin
With no Lion within)
He still for the Bench would be driving;
And roareth away,
A new Vicar of *Bray*,
Except that *his bray* lost his living.

4.

"Gainst Freethinkers," he roars,
"You should all block your doors
Or be named in the Devil's indentures:"
And here I agree,
For *who* e'er would be
A Guest where old Simony enters?

5.

Let the Priest, who beguiled
His own Sovereign's child
To his own dirty views of promotion,
Wear his Sheep's cloathing still
Among flocks to his will,
And dishonour the Cause of devotion.

other private property. Lady Anne Hamilton is not an accurate or trustworthy authority, but her extremely circumstantial narrative was, no doubt, an expansion of the contemporary scandal to which Byron's lampoon gave currency.]

6.

The Altar and Throne
Are in danger alone
From such as himself, who would render
The Altar itself
But a step up to Pelf,
And pray God to pay his defender.

7

But, Doctor, one word
Which perhaps you have heard
"He should never throw stones who has windows
Of Glass to be broken,
And by this same token
As a sinner, you can't care what Sin does.

8.

But perhaps you do well:
Your own windows, they tell,
Have long ago sufferéd censure;
Not a fragment remains
Of your character's panes,
Since the Regent refused you a glazier.

9.

Though your visions of lawn
Have all been withdrawn,
And you missed your bold stroke for a mitre;
In a very snug way
You may still preach and pray,
And from bishop sink into backbiter!"

[First published, *Works* (Galignani), 1831, p. 116.]

LUCIETTA. A FRAGMENT.

LUCIETTA, my deary,
That fairest of faces!
Is made up of kisses;
But, in love, oft the case is
Even stranger than this is—
There 's another, that 's slyer,
Who touches me nigher,—
A Witch, an intriguer,
Whose manner and figure
Now piques me, excites me,
Torments and delights me—
Cætera desunt.

[From an autograph MS. in the possession of Mr. Murray, now for the first time printed.]

EPIGRAMS.

OH, Castlereagh! thou art a patriot now;
Cato died for his country, so did'st thou:
He perished rather than see Rome enslaved,
Thou cut'st thy throat that Britain may be saved!

So Castlereagh has cut his throat!—The worst
Of this is,—that his own was not the first.

So *He* has cut his throat at last!—He! Who?
The man who cut his country's long ago.

? *August*, 1822.

[First published, *The Liberal*, No. I., October 18, 1822, p. 164.]

THE CONQUEST.[1]

THE Son of Love and Lord of War I sing;
Him who bade England bow to Normandy,
And left the name of Conqueror more than King
To his unconquerable dynasty.
Not fanned alone by Victory's fleeting wing,
He reared his bold and brilliant throne on high;
The Bastard kept, like lions, his prey fast,
And Britain's bravest Victor was the last.

March 8–9, 1823.
[First published, *Lord Byron's Works*, 1833, xvii. 246.]

IMPROMPTU.[2]

BENEATH Blessington's eyes
The reclaimed Paradise
Should be free as the former from evil;
But if the new Eve
For an Apple should grieve,
What mortal would not play the Devil?

April, 1823.
[First published, *Letters and Journals*, 1830, ii. 635.]

1. [This fragment was found amongst Lord Byron's papers, after his departure from Genoa for Greece.]

2. [With the view of inducing these friends [Lord and Lady Blessington] to prolong their stay at Genoa, he suggested their taking a pretty villa, called "Il Paradiso," in the neighbourhood of his own, and accompanied them to look at it. Upon that occasion it was that, on the lady expressing some intention of residing there, he produced the following impromptu.—*Life*, 577.]

JOURNAL IN CEPHALONIA.

THE dead have been awakened—shall I sleep?
The World 's at war with tyrants—shall I crouch?
The harvest 's ripe—and shall I pause to reap?
I slumber not; the thorn is in my Couch;
Each day a trumpet soundeth in mine ear,
Its echo in my heart——

June 19, 1823.
[First published, *Letters*, 1901, vi. 238.]

SONG TO THE SULIOTES.

1.

UP to battle! Sons of Suli
Up, and do your duty duly!
There the wall—and there the Moat is:
Bouwah![1] Bouwah! Suliotes!
There is booty—there is Beauty,
Up my boys and do your duty.

2.

By the sally and the rally
Which defied the arms of Ali;
By your own dear native Highlands,
By your children in the islands,
Up and charge, my Stratiotes,
Bouwah!—Bouwah!—Suliotes!

1. "Bouwah!" is their war-cry.

3.

As our ploughshare is the Sabre:
Here 's the harvest of our labour;
For behind those battered breaches
Are our foes with all their riches:
There is Glory—there is plunder—
Then away despite of thunder!

[From an autograph MS. in the possession of Mr. Murray, now for the first time printed.]

[LOVE AND DEATH.]

1.

I WATCHED thee when the foe was at our side,
Ready to strike at him—or thee and me.
Were safety hopeless—rather than divide
Aught with one loved save love and liberty.

2.

I watched thee on the breakers, when the rock
Received our prow and all was storm and fear,
And bade thee cling to me through every shock;
This arm would be thy bark, or breast thy bier.

3.

I watched thee when the fever glazed thine eyes,
Yielding my couch and stretched me on the ground,
When overworn with watching, ne'er to rise
From thence if thou an early grave hadst found.

4.

The earthquake came, and rocked the quivering wall,
And men and nature reeled as if with wine.

Whom did I seek around the tottering hall?
For thee. Whose safety first provide for? Thine.

5.

And when convulsive throes denied my breath
The faintest utterance to my fading thought,
To thee—to thee—e'en in the gasp of death
My spirit turned, oh! oftener than it ought.

6.

Thus much and more; and yet thou lov'st me not,
And never wilt! Love dwells not in our will.
Nor can I blame thee, though it be my lot
To strongly, wrongly, vainly love thee still.[1]

[First published, *Murray's Magazine*, February, 1887, vol. i. pp. 145, 146.]

LAST WORDS ON GREECE.

WHAT are to me those honours or renown
Past or to come, a new-born people's cry?
Albeit for such I could despise a crown
Of aught save laurel, or for such could die.
I am a fool of passion, and a frown
Of thine to me is as an adder's eye.
To the poor bird whose pinion fluttering down
Wafts unto death the breast it bore so high;

1. ["The last he ever wrote. From a rough copy found amongst his papers at the back of the 'Song of Suli.' Copied November, 1824.—John C. Hobhouse."
"A note, attached to the verses by Lord Byron, states they were addressed to no one in particular, and were a mere poetical Scherzo. —J. C. H."]

Such is this maddening fascination grown,
So strong thy magic or so weak am I.

[First published, *Murray's Magazine*, February, 1887, vol. i. p. 146.]

ON THIS DAY I COMPLETE MY THIRTY-SIXTH YEAR.[1]

1.

'T is time this heart should be unmoved,
Since others it hath ceased to move:
Yet, though I cannot be beloved,
Still let me love!

2.

My days are in the yellow leaf;
The flowers and fruits of Love are gone;
The worm, the canker, and the grief
Are mine alone!

1. ["This morning Lord Byron came from his bedroom into the apartment where Colonel Stanhope and some friends were assembled, and said with a smile—'You were complaining, the other day, that I never write any poetry now:—this is my birthday, and I have just finished something, which, I think, is better than what I usually write.' He then produced these noble and affecting verses, which were afterwards found written in his journals, with only the following introduction: 'Jan. 22; on this day I complete my 36th year.'" —*A Narrative of Lord Byron's Last Journey to Greece*, 1825, p. 125, by Count Gamba. In the *Morning Chronicle*, October 29, 1824, the lines are headed, "Lord Byron's Latest Verses," and are prefaced by the following note: "We have been indebted to a friend for the following immortal verses, the last he ever composed. Four of the lines have already appeared in an article in the *Westminster Review*" ("Lord Byron in Greece," July, 1824, vol. ii. p. 227).]

3.

The fire that on my bosom preys
  Is lone[i] as some Volcanic isle;
No torch is kindled at its blaze—
    A funeral pile.

4.

The hope, the fear, the jealous care,
  The exalted portion of the pain
And power of love, I cannot share,
    But wear the chain.

5.

But 't is not *thus*—and 't is not *here*—[ii]
  Such thoughts should shake my soul, nor *now*
Where Glory decks the hero's bier,[iii]
    Or binds his brow.

6.

The Sword, the Banner, and the Field,[iv]
  Glory and Greece, around me see!
The Spartan, borne upon his shield,[1]
    Was not more free.

7.

Awake! (not Greece—she *is* awake!)
  Awake, my spirit! Think through *whom*

i. *Is like to* ——.—[*M.C.*]
ii. —— *it is not here.*—[*M.C.*]
iii. —— *seals the hero's bier.*—[*M.C.*]
iv. *The steed—the Banner—and the Field.*—[*MS. B.M.*]

1. [The slain were borne on their shields. Witness the Spartan mother's speech to her son, delivered with his buckler: "either *with* this *or on* this" (B.M. Addit. MS. 31,038).]

Thy life-blood tracks its parent lake,[i]
And then strike home!

8.

Tread those reviving passions down,[ii]
Unworthy manhood!—unto thee
Indifferent should the smile or frown
Of Beauty be.

9.

If thou regret'st thy youth, *why live?*
The land of honourable death
Is here:—up to the Field, and give
Away thy breath!

10.

Seek out—less often sought than found—
A soldier's grave, for thee the best;
Then look around, and choose thy ground,
And take thy Rest.

Missolonghi, *Jan.* 22, 1824.
[First published, *Morning Chronicle*, October 29, 1824.]

i. *My life-blood tastes* ——.—[*M.C.*]
ii. *I tread reviving* ——.—[*M.C.*]

A

BIBLIOGRAPHY

OF THE

SUCCESSIVE EDITIONS AND TRANSLATIONS

OF

LORD BYRON'S *POETICAL WORKS.*

COLLECTED EDITIONS.

I.

The/ Poetical Works/ of/ Lord Byron./ In Two Volumes./ Vol. I./ [Vol. II.] From the last London Edition./ Philadelphia :/ Published by Moses Thomas,/ N° 52, Chesnut Street./ William Fry, Printer./ 1813./ [16°

[A bound copy: smooth blue calf, lettered "LORD BYRON."]

Collation—

Vol. I.: pp. *1*-203—Title, one leaf; Cont.; Half-title; Dedication; and Text, pp. *1*-203.

Vol. II.: pp. xii. + 261—Title, one leaf; Cont.; Half-title; Preface, etc., pp. i.-xii.; Text, pp. *1*-261.

Contents—

Vol. I.:—Poems, Original and Translated . . . p. 1
English Bards, etc. p. 137

Vol. II.:—Childe Harold's Pilgrimage, Canto I. (xciii. stanzas) . . . . . p. 13
Canto II. (lxxxviii. stanzas) p. 9
Notes . . . . . p. 99
Poems (xx.) . . . . p. 156
The Giaour (1215 lines) p. 205
Note . . . . . p. 261

Note (Vol. I.).—On fly-leaf: "To the R! Honourable Lord Byron from his ob! servant Geo Ticknor, June 20. 1815."

"This book was given to me by Lord Byron, April 20, 1816, on his leaving England. Scrope Davies."

ΑΠΟ : ΙΩ :

Κεφ. θ.

Καὶ ἐν ταῖς ἡμέραις ἐκείναις ζητήσουσιν οἱ ἄνθρωποι τὸν θάνατον καὶ οὐχ εὑρήσουσιν αὐτὸν· καὶ ἐπιθυμήσουσιν ἀποθανεῖν, καὶ φεύξεται ὁ θάνατος ἀπ' αὐτῶν.

On second fly-leaf: "Semper ego tui memoriam colam; semper tua imago ante oculos observabitur; semper idem mihi eras; qui idem semper eras bonis omnibus."

These volumes which were presented by George Ticknor to Lord Byron,* and, in turn, presented by him to Scrope Davies, passed into the hands of Sir Francis Burdett (1770–1844), and are now in the possession of his grandson, Mr. F. B. Money-Coutts.

* "He [Byron] spoke to me of a copy of the American edition of his poems, which I had sent him, and expressed his satisfaction at seeing it in a small form, because in that way, he said, nobody would be prevented from purchasing it" ("Journal," June 21, 1815).—*Life, Letters, and Journals* of George Ticknor, Boston, 1876, i. 62.

II.

The/ Poetical Works/ of/ Lord Byron./ From the last London Edition./ In Two Volumes./ Volume I./ [Vol. II.] Boston:/ Published by Cummings & Hilliard,/ Nº 1, Cornhill./ Joseph T. Buckingham, Printer,/ 1814./ [12º

Collation—

Vol. I.: pp. xi. + 308—Title, one leaf, pp. i, ii.; Cont., pp. iii., iv.; *Lord Byron* [excerpt from the *Analectic Magazine*], pp. v.-xi.; Text, pp. *1*-308.

Vol. II.: pp. iv. + 251—Title, one leaf, pp. i, ii; Cont., pp. iii, iv; Text, pp. *1*-251.

Contents—

Vol. I.:—Poems, Original and Translated . . . p. 1
English Bards, etc. (Third Edition) (1050 lines), with Postscript . . . . . p. 123
Childe Harold's Pilgrimage, Cantos I., II. (First Edition), with Notes, etc. . . p. 179
Vol. II.:—Poems [Twenty-six, *i.e.* poems issued with Sec. Ed. of *Childe Harold*, and six (not tabulated) issued with the *Corsair*] . . . . . p. 1
The Giaour (Fifth Edition) p. 47
The Bride of Abydos (Seventh Edition) . . . . . p. 103
The Corsair (Sixth Edition) p. 159
Prize Prologue (Oct. 1812) (Second Edition) . p. 241
Ode to Napoleon Buonaparte (Second Edition: sixteen stanzas) p. 245

III.

The/ Works/ of/ The Right Honorable/ Lord Byron./ In Four Volumes./ Vol. I./ [Vol. II., etc.] Childe Harold./ London :/ Printed for John Murray, Albemarle-Street./ 1815./ [8º

Collation—

Vol. I. : pp. xviii. + 218—Gen. Half-title, one leaf, pp. i., ii. ; Title (R. *T. Davison, Lombard-Street,/ White-Friars, London.*), pp. iii., iv. ; General Contents to the Four Volumes, pp. v.–x.* ; Half-title (R. Motto—*Le Cosmopolite*), *n.p.* ; Prefaces, pp. xi.–xviii. ; Cont. to Vol. I., one leaf, *n.p.* ; Text, pp. *1*–218. The Imprint is at the foot of p. 218.

Note.—In the earlier copies of Vol. I. of this edition, the misplaced "Advertisement" to *The Giaour* is on pp. i., ii., and pp. ix.*, x.*, giving Cont. of *Hebrew Melodies*, are not inserted.

Vol. II. : pp. *1*–202—Gen. Half-title, one leaf ; Title (R. Imprint) ; Cont. to Vol. II. ; Half-title ; Dedication ; Text, pp. *1*–202. The Imprint is in the centre of the last page, p. [204].

Vol. III. : pp. viii. + *9*–228—Gen. Half-title, one leaf ; Title (R. Imprint) ; Cont. to Vol. III. ; Half-title, pp. i., ii. ; Dedication to Thomas Moore, Esq., pp. iii.–viii. ; Text, pp. *9*–228. The Imprint is at the foot of p. 228.

Vol. IV. : pp. viii. [ix.*, x.*] + 203—Gen. Half-title, one leaf ; Title (R. Imprint), pp. i.–iv. ; Cont. to Vol. IV., pp. v.–x.* ; Text, pp. *1*–203.

Contents—

Vol. I. :—To Ianthe, Childe Harold's Pilgrimage, Cantos I., II., (N. App.) . . . p. 3
Romaic Books and Authors, etc. . . . . p. 188
Vol. II. :—The Giaour (N.) p. 1
The Bride of Abydos, Cantos I., II. (N.) . . . p. 103
Vol. III. :—The Corsair, Cantos I.—III. (N.) . p. i.
Lara, Cantos I., II. (N.) p. 133
Vol. IV. :—Ode to Napoleon Buonaparte (N.). . . p. 1
Poems (N.) . . . p. 17
[xxxvi., consisting of xxix. pub. in the Seventh Ed. of *Childe Harold*, vi. pub. in the Second Ed. of the *Corsair*, and Verses on Sir P. Parker.]
Hebrew Melodies (24) p. 143

Note.—In later issues of Vol. III., 1815, the note on the "Pirates of Barrataria" is inserted and paginated 133*–137*.

IV.

The/ Works/ of The/ Right Hon. Lord Byron./ In Two Volumes./ Vol. I./ [Vol. II.] London :/ Printed for John Murray, Albemarle-Street./ 1815./ [8º

Contents—

Vol. I. : The Title, as above, is prefixed to *Childe Harold's Pilgrimage*, Cantos I., II. (Fourth Ed.), 1812, pp. iii.-xii. + 300, and *Hebrew Melodies* (First Ed.), 1815, pp. *1*-53.

Vol. II. : The Title, as above, is prefixed to *Childe Harold's Pilgrimage*, Canto III., pp. *1*-79 ; *Childe Harold*, etc., Canto the Fourth ; *Romance Muy Doloroso*, Translation, etc., pp. xiv. + 257 ; *The Lament of Tasso* (Sixth Ed.), 1818, pp. *1*-18 ; *Poems* (N.) (Second Ed.), 1816, pp. *1*-[40] ; *Monody*, etc. (New Ed.), 1810, pp. *1*-[12] ; *Ode to Napoleon* (Second Ed.), 1814, pp. *1*-14.

Note.—These general titles were advertised, in July, 1815, for the purpose of binding, in two volumes, poems which were uniformly printed but had been separately issued. It is evident that they were still to be procured after the collected editions of 1815, 1817, 1818 had been published. In other copies the Contents are arranged in a different order.

V.

The Poetical Works, etc. From the last London Edition. In Three Volumes. New York : Published by David Huntington. 1815.

[E. Kölbing, *Prisoner of Chillon*, 1896.]

VI.

The Works, etc. Including several poems now first collected. Together with an Original Biography. Embellished with a portrait, title-page, and six other engravings. In Three Vols. Philadelphia : Published by Moses Thomas, J. Maxwell, Printer. 1816. [12º

[Kölbing.]

VII.

The/ Works/ of/ The Right Honourable/ Lord Byron./ In Five Volumes./ Vol. I./ [Vol. II., etc.] Childe Harold./ London :/ John Murray, Albemarle-Street./ 1817./ [8º

Collation—

Vol. I. : pp. xiv. + 218—Title, one leaf, pp. iii., iv. ; Half-title (R. Motto), pp. v., vi. ; Pref., pp. vii.-xiv. ; Cont., *n.p.* ; Text, pp. *1*-218. The Imprint (*T. Davison, Lombard Street,/ Whitefriars, London/*), is in the centre of the last page, p. [220].

Vol. II. : pp. 1-202—Title, one leaf ; Cont. to Vol. II.' ; Half-title ; Dedication ; Advertisement ; Text, pp. *1*-202. The Imprint is in the centre of the last page, p. [204].

Vol. III. : pp. viii. + *9*-222 : Title, one leaf ; Cont. to Vol.

III. ; Half-title, pp. i. ii. ; Dedication to Thomas Moore, Esq., pp. iii.-viii. ; Text, pp. *9*-222. The Imprint is in the centre of the last page, p. [224].

Vol. IV. : pp. viii. + 203—Title, one leaf ; pp. iii., iv. ; Cont. to Vol. IV., pp. v.-viii. ; Text, pp. *1*-203. The Imprint is in the centre of the last page, p. [204].

Vol. V. : pp. vi. + 184—Title, one leaf ; Dedication, pp. i., ii. ; Advertisement, pp. iii., iv. ; Cont. to Vol. V., pp. v., vi. ; Half-title ; Text, pp. *1*-184. The Imprint is at the foot of p. 184.

Note.—The Cont. of Vols. I.-IV., 1817, are identical with the Cont. of Vols. I.-IV., 1815.

Contents—

Vol. V. :—Siege of Corinth (N.) . . . . . p. 1
Parisina (N.) . . p. 79
Poems (eleven, as pub. in *Poems*, 1816) . . . p. 127
Monody, etc. (N.) . p. 171

VIII.

Poems./ By Lord Byron./ New-York:/ Published by Thomas Kirk and Thomas R. Mercein,/ Moses Thomas, M. Carey and Son, Philadelphia ;/ Wells and Lilly, Boston ;/ and Coale and Maxwell, Baltimore./ T. and W. Mercein, Printers, 93, Gold Street./ 1817./ [12º

Collation—

Pp. 1-64 (title-page unnumbered).

IX.

The/ Works/ of/ The Right Honourable/ Lord Byron./ Vol. I./ [Vol. II., etc.] Childe Harold./ London :/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—

Vol. I. : pp. xiv. + 218—Half-title (R. *T. Davison, Lombard Street,/ Whitefriars, London./*), etc. (*Vide supra*, Vol. I., 1817).

Vol. II. : pp. *1*-202—Half-title (R. Imprint), etc. (*Vide supra*, Vol. II., 1817).

Vol. III. : pp. viii. + *9*-222 (*Vide supra*, Vol. III., 1817).

Vol. IV. : pp. viii. + 203—Half-title (R. Imprint) (*Vide supra*, Vol. IV., 1817).

Vol. V. :/ pp. *1*-184—Half-title, *The Siege*, etc., one leaf ; Title [The/ Works/ etc./ The Siege of Corinth—Parisina—Poems./ London :/ John Murray, Albemarle-Street,/ 1818./] ; Cont. of Vol. V. ; Advertisement ; Dedication, "To John Hobhouse, Esq. ;" Text, pp. *1*-104 ; The Imprint, *T. Davison, Lombard-street,/* Whitefriars, London,/ is at the foot of p. 184.

Vol. VI. : pp. 1-187—Gen. Half-title (R. *T. Davison, Lombard Street, Whitefriars, London*) ; Title, one leaf [The/ Works,/ etc. *In Six Volumes/* (in some copies "In six," etc., does not appear] ; Cont. to Vol. VI. ; Half-title ; Text, pp. *1*-187, +

Publisher's List, pp. 189–192. The Imprint is at the foot of p. 192.

Vol. VII.: pp. 1–273—Title [The/ Works, etc./ 1819.] (R. *London :/ Printed by T. Davison, Whitefriars/*); Cont. to Vol. VII.; Text, pp. *1*–273 + Publisher's Advertisement of Historical Illustrations (R. *London :/ Printed by Thomas Davison, Whitefriars/*).

Vol. VIII.: pp. 1–165—Gen. Half-title (R. Imprint); Title [The/ Works, etc./ 1820] ; Cont. to Vol. VIII.; Text, pp. *1*–165 + Publisher's List (ten pages, with Imprint at the foot of p. [10!]).

Note.—For Contents for Vols. I.–V., *vide supra*, Ed. 1817.

Contents—

Vol. VI. :—Sonnet p. 1
The Prisoner of Chillon (N.) (and six poems, N.). p. 3
To Manfred (N.). p. 67
Lament of Tasso p. 169

Vol. VII. :—Childe Harold's Pilgrimage, Canto III. (N.) . . . . . p. 1
Canto IV. (N.) . p. 81

Vol. VIII. :—Beppo (N.) p. 1
Mazeppa . . . . p. 57
Ode . . . . . p. 113
A Fragment. . . p. 127
Romance Muy Doloroso (Transl.) . . . . p. 145
Sonetto di Vittorelli (Transl.) p. 162

Note.—Vols. I.–IV. of the Edition of 1818 are illustrated by "Twelve Plates engraved by Charles Heath, and other Artists, from the original Designs of [Tho.] Stothard." The "original Designs," water-colour drawings, were presented by Lord Byron to the third Lord Holland, and are now in the possession of the Earl of Ilchester.

X.

The Works of the right honourable Lord Byron. Comprehending all his suppressed poems. Embellished with a portrait, and a Sketch of his Lordship's life. Vols. I.–VI. Paris: Published by Galignani, at the French, English, Italian, German and Spanish library, N° 18, Rue Vivienne, 1818, in 12°

[*Bibliographie de la France*, June 13, 1818.]

XI.

The Works of Lord Byron. In Thirteen Volumes. Published by Gerard Fleischer. Leipzic. 1818–1822. [8°

[Kayser, *Index Verborum*. 1834. See, too, *Jahrbücher der Literatur*. Vienna, 1821. Vol. xv. pp. 105–145.]

XII.

The/ Works/ of/ Lord Byron./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1819./ [8°

Collation—

Vol. I. : pp. xv. + 479—Title, one leaf, pp. iii., iv. ; Cont. to Vol. I., pp. v., vi. ; Half-title, with Motto, pp. vii., viii. ; Preface, etc., pp. ix.-xv. ; Text, pp. *1*-479. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars./*) is in the centre of the last page, p. [480].

Vol. II. : pp. *1*-491—Gen. Half-title (R. Imprint) ; Title, one leaf ; Cont. to Vol. II. ; Text, pp. *1*-491 ; Notes to *Beppo*, p. [493], one leaf.

Vol. III. : pp. viii. + 330—Gen. Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Cont. to Vol. III., pp. v.-viii. ; Text, pp. *1*-330. The Imprint is at the foot of the last page, p. 330.

Note.—In Vol. I. the text and notes of Cantos I., II. of *Childe Harold* are identical with the Eleventh Edition of 1819, the text with the Tenth Edition of 1815. The text of Cantos III. and IV. is all but identical with the text of the editions of 1816, 1818, but the notes have been reset.

Contents—

Vol. I. : Childe Harold's, etc., Cantos I., II. (N.) p. 1
Canto III. (N.) . p. 195
Canto IV. (N.) . p. 273
Vol. II. :—The Giaour (N.) p. 1
The Bride of Abydos (N.) p. 79
The Corsair (N.) p. 149
Lara (N.) . . . p. 251
The Siege of Corinth (N.) p. 317
Parisina (N.) . . p. 373
The Prisoner of Chillon (N.) p. 411
Beppo (N.) . . . p. 439
Vol. III. :—Manfred (N.) p. 1
Hebrew Melodies (23) p. 81
Ode to Napoleon Buonaparte (N.) . . . . . p. 121
Monody, etc. (N.). p. 137
Lament of Tasso . p. 147
Poems (N.) . . . p. 163

Note.—The *Poems* include thirty pub. with *Childe Harold*, Ed. 10, 1815 ; six pub. with the *Corsair*, Ed. 2, 1814 ; eleven pub. in *Poems*, 1816 ; *A Sketch*, etc. (now first included) ; six pub. with *The Prisoner of Chillon*, 1816, and the translation from the Spanish Ballad (*Romance*, etc.) and the Italian Sonnet pub. with *Childe Harold*, Canto IV., 1818—fifty-six pieces in all.

XIII.

The/ Works/ of/ The Right Honourable/ Lord Byron./ Comprehending all his Suppressed Poems,/ Embellished with a Portrait and a Sketch of His/ Lordship's Life./ Vol. I./ [Vol. II., etc.] Childe Harold's Pilgrimage,/ Cantos I. and II.—The Giaour./ Second Edition./ Paris./ Published by Galignani,/ At the French, English, Italian, German and Spanish/ Library, N° 18, Rue Vivienne./ 1819./ [12°

Collation—

Vol. I. : pp. viii. + viii. + 276—Title, one leaf; Advertisement, one leaf; Memoir of the R. H. Lord Byron, pp. i.–viii.; Text, pp. i.–viii., *9*–284. Frontispiece: Portrait of Lord Byron by G. Harlow, Lith. de G. Engelmann.

Vol. II. : pp. *1*–244—Gen. Half-title (R. *Printed by A. Belin*); Title, one leaf; Text, pp. *1*–244.

Vol. III. : pp. *1*–230—Gen. Half-title, etc., as above; Text, pp. *1*–230.

Vol. IV. : pp. *1*–211—Gen. Half-title, etc., as above; Text, pp. *1*–211.

Vol. V. : pp. *1* + 225—Gen. Half-title, as above; Dedication, pp. iii.–x.; Text, pp. *11*–235.

Vol. VI. : pp. *1*–130—Gen. Half-title, etc., as above; Text, pp. 1–130 + six pages of General Index.

Contents—

Vol. I. :—Childe Harold's, etc., Cantos I., II. (N.) p. 9
The Giaour (N.) p. 207
Vol. II. :—The Bride, etc. (N.) . . . . . p. 1
The Corsair (N.) . p. 71
Lara (N.) . . . p. 179
Vol. III. :—Ode to N. B. (N.) . . . . . p. 1
Poems (xxxvi.) (N.) p. 13
Hebrew Melodies p. 79
The Siege, etc. (N.) p. 107
Parisina (N.) . . p. 163
Poems, 1816 . . p. 195
Monody, etc. (N.) p. 222
Vol. IV. :—The Prisoner of Chillon, etc. (N.) . . p. 1
Manfred (N.) . . p. 51
The Lament of Tasso p. 125
Childe Harold's, etc., Canto III. (N.) . . . . . p. 139
Vol. V.—Childe Harold's, etc., Canto IV. (N.) . . . p. i
Publisher's Advt. . p. [220]
Romance Muy Doloroso (Transl.) . . . . . p. 221
Sonetto di Vittorelli (Transl.) p. 234
Vol. VI. :—Beppo . p. 1
Suppressed Poems :
English Bards, etc. p. 47
Ode ("Oh, shame to thee," etc.) . . . . p. 121
Windsor Poetics. p. 125
A Sketch . . . p. 126

Mazeppa. . . . . p. 5
Ode (To Venice) . p. 47
A Fragment. . . p. 57

Note.—Bound up with, and, possibly, an integral part of Vol. VI., is *Mazeppa*. *Collation:* pp. 1–69. 12º Half-title (R. *Printed by A. Belin*); pp. 1, 2; Title, one leaf (Mazeppa,/ A Poem.: By Lord Byron./ Second Edition./ Paris:/ Published by Galignani,/ At the French, English, Italian, German and Spanish/ Library, Nº 18, Rue Vivienne./ 1819./), pp. 3, 4; Second half-title, pp. 5, 6; Advertisement, pp. 7, 8; and Text, pp. *9*–69. (For Contents, *vide supra.*)

XIV.

The Works of the R. H. Lord Byron. In Six Volumes. Zwickau. Printed for Brothers Schumann, 1819.

[*Jahrbücher der Lit.*, xv. 105.]

XV.

The Works, etc. In Seven Volumes. Brussels: published at the English Repository of Arts, 1819.
[Kölbing.]

XVI.

Works of Lord Byron. New York. 1820. Four Volumes. [18º
[Cat. of Library of *Boston Athenæum.*]

Contents—
Vol. I. :—Childe Harold's, etc.
Vol. II. :—Bride, etc.—Corsair—Lara—The Giaour.
Vol. III. :—Siege, etc.—Prisoner of Chillon—Parisina—Beppo—English Bards, etc.—Mazeppa—Ode—Fragment—Don Juan.
Vol. IV. :—Hebrew Melodies—Ode to N. B.—Monody, etc.—Lament of Tasso—Manfred—Poems.

XVII.

The/ Works/ of/ Lord Byron./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1821./ [8º

Collation—
Vol. I. : pp. xvi. + 216—Gen. Half-title (R. (*a*) *Thomas Davison, Whitefriars.*), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Cont. to Vol. I., pp. v., vi. ; Preface, etc., pp. vii.-xi. ; Text, pp. *1*-216. The Imprint (*b*) (*London :/ Printed by Thomas Davison, Whitefriars.*) is at the foot of p. 216.
Vol. II. : pp. *1*-272—Gen. Half-title (R. Imprint (*a*)) ; Title, one leaf ; Cont. to Vol. II. ; Text, pp. *1*-272. The Imprint (*b*) is at the foot of p. 272.
Vol. III. : pp. *1*-237—Gen. Half-title (R. Imprint (*a*)) ; Title, one leaf ; Cont. to Vol. III. ; Text, pp. *1*-237. The Imprint (*b*) is in the centre of p. [240].
Vol. IV. : pp. *1*-274—Gen. Half-title (R. Imprint (*a*)) ; Title, one leaf ; Cont. to Vol. IV. ; Text, pp. *1*-274. The Imprint (*b*) is in the centre of p. [276].
Vol. V. : pp. viii. + 284—Gen. Half-title (R. Imprint (*a*)), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Cont. to Vol. V., pp. [v.]-viii. ; Text, pp. *1*-284. The Imprint (*b*) is at the foot of p. 284.

Contents—

Vol. I. :—Childe Harold's, etc., Cantos I., II. (N. App.) p. i.
Vol. II. :—Childe Harold's, etc., Canto III. (N.) . p. 1
Canto IV. (N.) . . p. 77
Vol. III. :—The Giaour (N.) p. 1
The Bride, etc. (N.) p. 75
The Corsair (N.) . p. 143
Vol. IV. :—Lara (N.) p. 1
The Siege (N.) . . p. 63

Parisina . . . . p. 117
The Prisoner (N.) . p. 153
Beppo (N.) . . . p. 179
Mazeppa . . . . p. 235
Vol. V. :—Manfred (N.) p. 1
Hebrew Melodies . p. 73
Ode to N. B. (N.) . p. 104
Monody, etc. . . p. 121
Lament of Tasso . p. 127
Poems (N.) . . . p. 141

Note.—The Poems (fifty-seven in all) include the *Ode to Venice.*

XVIII.

Lord Byron's/ Works./ Volume the First./ [Volume the Second, etc.] Containing :/ The Bride of Abydos—The Corsair—Lara—/Parisina, etc./ Paris/ Sold by François Louis,/ At his French and English Library,/ Rue Hautefeuille, Nº 10 ;/ And Baudry,/ At the Foreign Library,/ Rue du Coq Saint Honoré, Nº 9./ 1821./ [12º

Collation—

Vol. I. : pp. xii. + 216—Title, one leaf, pp. iii., iv. ; " Memoir of Lord Byron," pp. v.-xii. ; Text, pp. *1*-216.
Vol. II. : pp. *1*-240—Title, one leaf ; Text, pp. *1*-240.
Vol. III. : pp. *1*-[224]—Title, one leaf ; Text, pp. *1*-223 + 1 *n.p.*
Vol. IV. : pp. *1*-[228]—Title, one leaf ; Text, pp. *1*-224+4 *n.p.*
Vol. V. : pp. *1*-244—Title, one leaf ; Text, pp. *1*-244.

Contents—

Vol. I. :—The Bride, etc., Cantos I., II. (N.) . p. 1
The Corsair, Cantos I.-III. (N.) . . . . . p. 55
Lara, Cantos I., II. (N.) p. 131
Parisina . . . . p. 179
Ode to N. B. . . p. 203
Ode to Venice. . p. 211
Vol. II. :—English Bards, etc. . . . . p. 1
Don Juan, Cantos I., II. (N.) . . . . . p. 55
The Giaour (N.) . p. 167
Vol. III. :—Childe Harold, Cantos I.-IV. (N.) . . p. 1
Beppo . . . . p. 187
Fare Thee Well . p. 219
Darkness . . . p. 221
Stanzas for Music (" There be none," etc.) . . . p. [224]
Vol. IV. :—Siege, etc. (N.) p. 1
Manfred (N.) . . p. 43
Mazeppa . . . p. 107
Prisoner of Chillon, a Fable, Sonnet, etc. (N.) . p. 139
Sonnet (" Rousseau," etc.) p. 160
Lament of Tasso . p. 161
Various Poems : *
A Sketch, etc. (and 34 others) . . . . p. 173
Vol. V. :—Hours of Idleness (*i.e.* Poems Original and Translated), " The Second English Edition," On Leaving Newstead Abbey, etc. . . . . p. 1
Critique, etc. . . p. 116
Fugitive Pieces (including *Windsor Poetics*, p. 130, first pub. by Murray 1831, and the spurious *Ode*, " Oh, shame to thee," etc.) . . . p. 163
The Curse of Minerva (full text) . . . . . p. 177

* [Six " Hebrew Melodies " are included in Various Poems.]

Avis ("Le Vampire, faussement attribué à Lord Byron, est de *Polidori*, jeune médecin qui a vécu quelque temps à Genève avec le poëte anglais," etc.) p. 191
The Vampyre, A Tale p. 192
Extract of a Letter from Geneva . . . . p. 194
Introduction . . p. 201
The Vampyre . . p. 207
A Fragment (June 17, 1816) p. 237

XIX.

The/ Works/ of/ Lord Byron,/ comprehending the/ Suppressed Poems./ Embellished with a Portrait, And a Sketch of His Life./ Vol. I./ [Vol. II., etc.] Paris :/ Published by A. and W. Galignani,/ At the French, English, Italian, German and Spanish Library,/ N° 18, Rue Vivienne./ 1822./ [8°

Collation—

Vol. I. : pp. 106 + 264—Gen. Half-title (R. *Printed by A. Belin*); Title, one leaf, pp. 1, 2; Contents to Vol. I., pp. 3, 4; *The Life of Lord Byron* [By J. W. Lake], pp. 5–106; Text, pp. 1–264.

Vol. XVI. : pp. 204—Gen. Half-title (R. Imprint); Title, one leaf; Text, pp. 1–204.

Contents—

Vol. I. :—Hours of Idleness p. 1
Translations and Imitations p. 63
Fugitive Pieces . . p. 97
Critique [*E. R.* Jan. 1808] p. 153
English Bards, etc. p. 161
Lines written by Mr. Fitzgerald in a copy of *English Bards*, etc., with his Lordship's Reply . . . . . p. 234
The Curse of Minerva p. 235
An Ode ("Oh, shame to thee," etc.) . . . . . p. 255
Windsor Poetics . p. 259
A Sketch, etc. . p. 260
Vol. XVI. :—The Deformed Transformed . . . . p. 1
Transl. of Morgante Maggiore p. 105
Lord Byron's Speeches p. 157

Note.—The frontispiece of Vol. I. is an engraving of the Portrait by G. Sanders.

Don Juan was included in successive volumes in accordance with the date of publication : Cantos I., II. in Vol. VII. ; Cantos III., IV., V. in Vol. VIII.; Cantos VI.–XI. in Vol. XIV.; and Cantos XII.–XVI. in Vol. XV.

Volumes XIII.–XV. of this Edition were issued in 1823, and Vol. XVI. in 1824.

XX.

The/ Works/ of/ Lord Byron./ In Four Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle Street./ 1823./ [8°

Collation—

Vol. I.: pp. xi. + 303—Title, one leaf, pp. iii., iv.; Gen. Cont., pp. v., xi.; Cont. of Vol. I.; Text, pp. *1*–303. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars/*) is in the centre of the last page, p. [304].

Vol. II.: pp. *1*–359—Title, one leaf; Cont. of Vol. II.; Text, pp. *1*–359. The Imprint is in the centre of the last page, p. [360].

Vol. III.: pp. *1*–345—Title, one leaf; Cont. of Vol. III.; Text, pp. *1*–345; Notes to *Beppo*, one leaf, p. [347]. The Imprint is in the centre of the last page, p. [348].

Vol. IV.: pp. viii. + 372—Title, one leaf, pp. iii., iv.; Cont. of Vol. IV., pp. v.–viii.; Text, pp. *1*–372. The Imprint is at the foot of p. 372.

Contents—

Vol. I.:—Childe Harold's, etc., Cantos I., II. (N. App.) p. 1
Canto III. (N.) . p. 223
Vol. II.:—Childe Harold's, etc., Canto IV. (N.) . p. 1
The Giaour (N.) . p. 207
The Bride, etc., Cantos I., II. (N.) . . . . . p. 287
Vol. III.:—The Corsair, Cantos I.–III. (N.) . p. 1
Lara, Cantos I., II. (N.) p. 105
The Siege, etc. (N.) p. 169
Parisina (N.) . . p. 225
The Prisoner of Chillon, Sonnet (N.) . . . p. 265
Beppo (N.) . . . p. 293
Vol. IV.:—Mazeppa p. 1
Manfred (N.) . . p. 43
Hebrew Melodies (23) p. 121
Ode to N. B. (N.) p. 159
Monody, etc. (N.) p. 175
Lament of Tasso . p. 185
Poems (57) (N.) . p. 203

Note.—This edition of 1823, 4 vols. 8º, differs from the 3 vols. 8º of 1819, by the addition of *Mazeppa* and the *Ode to Venice*. The Front. of Vol. I. is "Lord Byron," by T. Phillips, R.A., engr. by C. Warren.

XXI.

The Works of Lord Byron. In Twelve Vols. Paris: Printed for Baudry, etc. 1822–1824. [12º

Note.—The *Life and Genius of Lord Byron*, by Sir Cosmo Gordon, is affixed to the twelfth volume. See *La France Littéraire*, by J. M. Quérard. 1827.

XXII.

The Works of Lord Byron, comprehending the suppressed Poems. Embellished with a portrait, and a sketch of his life. In Twelve Volumes. Printed by A. Belin. Published by Galignani. 1823. [12º

[*B. de la F.*, May 24, 1823.]

XXIII.

The/ Works/ of/ Lord Byron./ Vol. V./ Containing/ Hours of Idleness—Fugitive Pieces—English/ Bards and Scotch Reviewers—Waltz—/Miscellaneous Poems, etc./ London :/ Knight and Lacey, Paternoster-Row./ 1824./ [8°

Collation—

Vol. V.: pp. xiii. + 154 + 9 + vi. + 57 + vii. + 61 — Gen. Half-title; Title (R. *T. C. Hansard, Paternoster-Row Press*); Preface; Cont., pp. [i.]-xiii.; Second Half-title; Text, pp. *2*-154, etc.

Note.—The Imprint (*T. C. Hansard/ Paternoster-Row/*) is at the foot of the last page (p. 62). Four pages (*n.p.*) of publishers' list of Sherwood, Jones & Co., etc., dated London, June, 1824, are bound up with Vol. V.

Vol. VI.: pp. vi. + 308 + 2 pages (*n.p.*)—Gen. Half-title; Title [The/ etc. In Seven Volumes./ Vol. VI./ London :/ Printed for John and Henry L. Hunt,/ Tavistock Street./ 1824./] (R. *London :/ Printed By C. H. Reynell, Broad-Street, Golden-Square/*); Second Half-title; Dedication; Preface, pp. i.-vi.; Dramatis Personæ, p. [viii.] (*B.A.*); Text, pp. *9*-308; Note to the Translation of the *Morgante Maggiore*, one leaf, pp. [309, 310].

Vol. VII.: pp. *1*-286—Gen. Half-title; Title [The, etc./ Tavistock-Street./ 1825./], (R. Imprint as above); Text, pp. *1*-286.

Contents—

Vol. V. :—Hours of Idleness p. 1
Review, etc. . . . p. 1
English Bards, etc. . p. i.
Waltz [N] . . . . p. i.
Ode ("Oh, shame to thee," etc.) . . . . . p. 19
Adieu to Malta . . p. 23
Madame Lavalette . p. 26
The Curse of Minerva (111 lines) . . . . . p. 28
Farewell to England p. 35
To my Daughter, etc. p. 46
Ode to . . . St. Helena p. 50
To the Lily of France p. 53
To Jessy . . . . p. 56
To T. Moore, Esq. ("My Boat," etc.). . . . p. 58
Lines to Mr. Hobhouse p. 60
Enigma [H.] . . p. 61
Vol. VI. :—Werner p. i.
Heaven and Earth p. 197
Transl. of Morgante Maggiore (Advt.) . . . . p. 259
Vol. VII. :—The Age of Bronze . . . . . p. 1
The Island . . . p. 37
Appendix (Extract from the Voyage of Capt. Bligh) p. 109
The Vision of Judgment p. 125
Appendix (Court of King's Bench, Thursday, January 15, 1824. The King *v.* John Hunt) p. 187
The Deformed Transformed p. 191

Note (1).—In Vol. V. the pagination of the "Postscript" of *English Bards, etc.*, pp. 45-47, is incorrect.

Note (2).—In Vol. VII. (pp. 125, *sq.*) in the edition of the *Vision of Judgment*, issued after the verdict in the case of the King *v.* John Hunt, January 15, 1824, stanzas viii., ix. (lines 1, 2), xliii. (lines 1–6), xliv., xlv. (lines 1–6), xlvii. (lines 4, 8), are omitted in the text, but are quoted in the report of the trial.

Note (3).—The following slip, headed "Notice to the Binder," is inserted between a fly-leaf and the general half-title of Vols. VI., VII.: "*In order that each purchaser of the two concluding volumes of Lord Byron's Works may be enabled with them to complete his particular set, whatever edition he possesses, an extra Title-page is given with each—there being several editions in print, comprising the same works in different numbers of volumes. In binding these two last volumes, therefore, the binder should be instructed which of the Title-pages to retain.*" Four pages (*n.p.*) consisting of General Half-title (*B.R.*) and Title-page as above [In Eight volumes./ Vol. VII., Vol. VIII./] with Imprint as above, at foot of Reverse, are bound up with Vols. VI., VII. Volume VIII. was not issued.

XXIV.

The Works, etc. In Eight Volumes. London: John Murray, etc., 1825. [Small] 8°.

XXV.

The/ Works /of/ Lord Byron./ In Six Volumes./ Vol. V./ London :/ John Murray, Albemarle Street./ 1825./ [8°

Collation—

Vol. V.: pp. *1*–404—Title, one leaf; Cont. of Vol. V.; Text, pp. *1*–404. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars/*) is at the foot of p. 404.

Vol. VI.: pp. viii. + 319—Title, one leaf; Cont. of Vol. VI.; Text, pp. *1*–319. The Imprint is in the centre of the last page, p. [320].

Contents—

Vol. V.:—Marino Faliero (N. App.) . . . . p. 1
Prophecy of Dante, Cantos I.–IV. (N.) . . . p. 243
Cain . . . . . p. 291
Vol. VI.:—Sardanapalus (N). p. 1
The Two Foscari (App.) p. 171

XXVI.

The/ Complete Works/ of/ Lord Byron/ With/ A Biographical and Critical notice/ By J. W. Lake, Esq./ Vol. I. [Vol. II., etc.] Childe Harold's Pilgrimage./ [Monogram.] Paris/ From the Press of Jules Didot senior,/ vi, Rue Du Pont-de-Lodi./ Published by

Baudry, Rue du Coq-Saint-Honoré,/ And Amyot, Rue De La Paix./ 1825./ [8°

Collation—

Vol. I.: pp. c. + 353—Title, one leaf; Cont. of the First Vol.; A Biographical, etc., pp. i.–c.; Text, pp. *1*–353.

Vol. II.: pp. *1*–432—Title, one leaf; Cont. of the Second Vol.; Text, pp. *1*–432.

Vol. III.: pp. *1*–466—Title, one leaf; Cont. of the Third Vol.; Text, pp. *1*–466.

Vol. IV.: pp. *1*–426—Title, one leaf; Cont. of the Fourth Vol.; Text, pp. *1*–426.

Vol. V.: pp. *1*–435—Title, one leaf; Cont. of the Fifth Vol.; Text, pp. *1*–435; Note to Cain, one leaf, p. [437].

Vol. VI.: pp. vii. + 529—Title, one leaf, pp. iii., iv.; Cont. of the Sixth Vol., pp. v.–viii.; Text, pp. *1*–529.

Vol. VII.: pp. viii. + 528—Title, one leaf, pp. iii., iv.; Cont. of the Seventh Vol., pp. v.–viii.; Text, pp. *1*–528.

Note.—The Frontispiece of Vol. I. is an engraving of the Portrait of Lord Byron by G. Sanders.

Contents—

Vol. I.:—A Biographical, etc. p. i.
Childe Harold's, etc., Cantos I.–III. (N.) . . . . p. 1
Dedication . . . p. 205
Canto IV. (N.) . p. 213
Vol. II.:—Don Juan, Cantos I.–V. (N.) . . . . p. 1
Preface to Cantos VI., VII., VIII. . . . . p. 301
Cantos VI.–VIII. (N.) p. 307
Vol. III.:—Don Juan, etc., etc.
Canto IX. (N.) . . p. 1
Canto XVI. (N.) . p. 247
Beppo (N.) . . . p. 295
The Vision of Judgment (N.) p. 333
The Giaour (N.) . p. 373
Parisina . . . . p. 435
Vol. IV.:—Manfred (N.) p. 1
Marino Faliero (N.), Preface, etc. . . . . p. 65
Sardanapalus (N.), Preface, etc. . . . . p. 267
Vol. V.:—The Two Foscari (N.) . . . . . p. 1
Appendix . . . p. 123
Werner (N.) . . p. 143
Cain (N.) . . . p. 331
Vol. VI.:—Heaven and Earth (N.) . . . . . p. 1
The Deformed, etc. (N.) p. 53
The Bride, etc. (N.) p. 133
The Corsair (N.) . p. 193
Lara (N.) . . . p. 279
The Siege, etc. (N.) p. 331
The Prisoner of Chillon (N.), Sonnet, etc. . . . p. 377
Mazeppa (N.), Advt., etc. p. 399
The Island (N.), Advt., etc. p. 435
The Lament of Tasso, Advt. p. 517
Vol. VII.:—The Prophecy of Dante (N.), Dedication, etc. p. 1
The Age of Bronze (N.) p. 45
The Curse of Minerva (N.) p. 77
Hours of Idleness . p. 95
Critique, etc. . . p. 211
English Bards, etc., Preface p. 221
Hebrew Melodies. p. 277

Miscellaneous Poems, and The Dream, etc. . . . p. 301
Morgante Maggiore (N.), Advt. . . . . p. 439
Letter to * * * . p. 475
Parliamentary Speeches, Debate on the Framework Bill p. 505

Note.—The Miscellaneous Poems (67) include the following forgeries: Ode ("Oh, shame to thee," etc.), p. 345; Madame Lavalette, p. 349; Farewell to England, p. 356; To my Daughter, p. 366.

XXVII.

Works of Lord Byron. Philadelphia. 1825. Eight Vols. [8º

Contents—
Vol. I.:—Childe Harold's Pilgrimage.
Vol. II.:—Giaour—Two Foscari—Werner.
Vol. III.:—Bride, etc.—Corsair—Cain, a Mystery—Sardanapalus.
Vol. IV.:—Lara—English Bards, and Scotch Reviewers—Marino Faliero—Siege, etc.—Prisoner of Chillon—Song.
Vol. V.:—Manfred—Parisina—Deformed Transformed—Vision of Judgment—Beppo—Age of Bronze—Heaven and Earth—Curse of Minerva, etc.
Vol. VI.:—Mazeppa—The Dream—The Island—Prophecy of Dante—Lament of Tasso—Ode to Buonaparte—Monody, etc.—Hebrew Melodies—Miscellaneous Poems.
Vols. VII., VIII.:—Don Juan.
[Catalogue of the Boston Athenæum Library, 1874.]

XXVIII.

The Works of the R. H. Lord Byron. In Eight Vols. New York: published by Wm Borrodaile, at his wholesale Book Store, 114, Fulton Street. 1825.
[Kölbing.]

XXIX.

The Works of Lord Byron. Complete in Thirty-two Volumes. Published by the Brothers Schumann, Zwickau. 1825–1827. [16º

Note.—Vol. XXXIII. was issued in 1838. [Kayser, 1841.]

XXX.

The Works of Lord Byron, comprising the suppressed poems. In Thirteen Volumes. Paris. Printed by Didot aîné.

Published by A. and W. Galignani, N° 18, Rue Vivienne 1826. [32°

[*B. de la F.*, June 3, 1826.]

XXXI.

The/ Works/ of/ Lord Byron/ Including/ The Suppressed Poems./ Complete in one volume/. Paris :/ Published by A. and W. Galignani,/ N° 18, Rue Vivienne./ 1826./ [8.

Collation—

Pp. xliii. + 716—Gen. Half-title (R. *Printed by Jules Didot, Senior,/ Printer to his Majesty, Rue du Pont de Lodi, N° 6./*); Title-page, one leaf, pp. i., ii.; Cont., pp. iii., iv.; The Life of Lord Byron [by J. W. Lake], pp. v.-xliii.; Text, pp. 1-716.

The Front. is a Portrait of Lord Byron by F. Sieurac, engr. by J. T. Wedgwood. The Title-vignette is a harp, etc., resting on foliage (bays and oak leaves).

The Facsimile of the Letter from Lord Byron to M. Galignani, dated Venice, April 27, 1819, is inserted between the "Contents" and the "Life," etc.

Note (1).—Among MISCELLANEOUS POEMS are *The Irish Avatar*, p. 515; *Ode* ("Oh, shame to thee," etc.), p. 539; *Windsor Poetics*, p. 540; and *Carmina Byronis in C. Elgin*, p. 541. The Volume concludes (pp. 711-716) with POEMS ATTRIBUTED TO LORD BYRON, viz.—

Childish Recollections (32 lines) . . . . . p. 711
Lord Byron to his Lady ("How strangely," etc.) *ib.*
Ode to the Island of St. Helena . . . . . *ib.*
To the Lily of France p. 712
Madame Lavalette . *ib.*
Adieu to Malta . . *ib.*
Enigma ("'Twas whispered," etc.) . . . . . p. 713
The Triumph of the Whale *ib.*
To Jessy . . . . . *ib.*
To my Daughter . p. 714
To Lady Caroline Lamb p. 715
The Farewell ("When man compelled," etc.) . . . *ib.*
Lines ("Would you get to the House," etc.) . . . . *ib.*
Verses ("All hail, Mont Blanc," etc.) . . . . . *ib.*
To a Lady ("And wilt thou weep," etc.) 716
*Stanzas ("I heard thy fate," etc.) . . . . . *ib.*
Lines found in the Travellers' Book at Chamouni . *ib.*
† Lines found in Lord Byron's Bible . . . . . *ib.*

Note (2).—This edition was reissued, in 1827, on different paper. An impression of the portrait by F. Sieurac, in an unfinished state, precedes the Frontispiece.

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* "Stanzas" were published *Poetical Works*, 1899, iii. 425, 426, with the title, "On the Death of the Duke of Dorset." Note (1) on p. 425 is incorrect.

† "Lines Found in Lord Byron's Bible" are by Sir Walter Scott (see *Monastery*, chap. xii.).

XXXII.

The Works, etc. Complete. One Vol. Frankfort o. M. Printed by and for H. L. Brœnner. 1826. 4°, pp. xvi.+776. [Kölbing.]

Note.—A Second Edition, pp. xlvi. + 804, including *Morgante Maggiore* and *Parliamentary Speeches*, was issued in 1829, *vide post*, No. xl.; and a third, pp. xxx. + 784, including *Francesca di Rimini*, *Hints from Horace*, and *The Blues*, etc., in 1837. According to Kayser, the First Edition appeared in 1827, a second in 1829, and a third, "considerably augmented," in 1837.

XXXIII.

The Works, etc. In Six Volumes. London: John Murray etc. 1827. [Small 8° [Kölbing.]

XXXIV.

The/ Works/ of/ Lord Byron./ In Four Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1828./ [12°

Collation—

Vol. I.: pp. ix. + 362—Gen. Half-title, Works/ of/ Lord/ Byron./ (R. *London: Printed by Thomas Davison Whitefriars*/), pp. i., ii.; Title, one leaf, pp. iii., iv.; Gen. Cont., pp. v.–ix.; Cont. of Vol. I. (*n.p.*); Text, pp. *1*–362.

The Front., "Lord Byron," is engr. by E. Finden from a portrait by G. (*sic*) Phillips, R.A.

Vol. II.: pp. *1*–424—Gen. Half-title (R. Imprint); Cont. of Vol. II.; Text, pp. *1*–424. The Imprint is at the foot of p. 424.

The Front., "Medora" (*Corsair*, i. 379), is engr. by E. Finden from a drawing by H. Corbould.

Vol. III.: pp. vii. + 383—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont. of Vol. III., pp. v.–vii.; Text, pp. *1*–383. The Imprint is in the centre of the last page, p. [384].

The Front., "Lord Byron" ("When late I saw thy . . . child"), is engr. by E. Finden from a drawing by H. Corbould.

Vol. IV.: pp. *1*–429—Gen. Half-title (R. Imprint); Title, one leaf; Cont. of Vol. IV.; Text, pp. *1*–429. The Imprint is in the centre of the last page, p. [430].

The Front., "Sardanapalus" (act iv. sc. 1, line 1), is engr. by E. Finden from a drawing by H. Corbould.

Contents—

Vol. I.:—Childe Harold's, etc., Cantos I.–IV. (N.) p. 1

Vol. II.:—The Giaour (N.) p. 1

The Corsair, Cantos I.-III. (N.) . . . . . p. 61
Lara, Cantos I., II. (N.) p. 143
The Bride, etc., Cantos I., II. (N.) . . . . . p. 195
Siege, etc. (N.) . p. 253
Parisina (N.) . . p. 299
The Prisoner of Chillon, Sonnet, etc. (N.). . p. 331
Beppo (N.). . . p. 353
Mazeppa. . . . p. 391
Vol. III. :—Manfred (N.) p. 1
Hebrew Melodies : "She walks in beauty" (and 22 others) p. 61
Ode to N. B. (N.). p. 89
Monody, etc. . . p. 99
Lament of Tasso . p. 105
Poems :
Written in an Album (and 55 others). . p. 119
Ode [to Venice]. p. 249
Notes to the Poems p. 255
Prophecy of Dante, Cantos I.-IV. (N.) . . . p. 259
Cain . . . . . p. 299
Vol. IV. :—Marino Faliero (App.). . . . . p. 1
Sardanapalus (N.) p. 175
The Two Foscari (App.) p. 303

XXXV.

The/ Works/ of/ Lord Byron/ Including/ The Suppressed Poems./ Complete in One Volume./ Paris :/ Published by A. and W. Galignani,/ No. 18, Rue Vivienne./ 1828./ [8º

Collation—
Pp. xl. + 718.
Note.—This edition closely corresponds with that issued by A. and W. Galignani in 1826-7, *q.v. ante*, No. xxxi. The "Life of Lord Byron," by J. W. Lake, is abbreviated and corrected. Among ATTRIBUTED POEMS are the following additions: *A Drinking Song* ("Fill the goblet," etc.), p. 716; *Remember Thee, ibid.*; *To Mary* ("Remind me not," etc.), p. 717; Verses ("There was a time," etc.), *ibid.*; *On Leaving England, ibid.*; and the following omissions: Verses ("All hail, Mont Blanc," etc.), 1826, p. 715; and *Lines Found in Lord Byron's Bible*, 1826, p. 716.

XXXVI.

The Works of Lord Byron. Complete in One Volume. Title-Vignette. Published by Brœnner, Frankfort. 1828. [8º

Note.—A Second Edition was issued in 1829, and a third, "considerably augmented," in 1837. [Kayser.]

XXXVII.

The/ Works/ of/ Lord Byron./ In Six Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1829./ [8º

Collation—

Vol. I.: pp. ix. + 235—Gen. Half-title, "Byron" (R. *London: Printed by Thomas Davison, Whitefriars*), pp. i., ii.; Title, one leaf, pp. iii., iv.; General Cont., pp. v.–ix.; Cont. of Vol. I., *n.p.*; Text, pp. *1*–235. The Imprint is in the centre of the last page, p. [236].

Vol. II.: Gen. Half-title (R. Imprint); Title, one leaf; Cont. of Vol. II.; Text, pp. *1*–297. The Imprint is in the centre of the last page, p. [300].

Vol. III.: Gen. Half-title, etc., as in Vol. II.; Text, pp. *1*–282. The Imprint is in the centre of the last page, p. [284].

Vol. IV.: pp. vii. + 275—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont. of Vol. IV., pp. v.–vii.; Text, pp. *1*–275. The Imprint is in the centre of the last page, p. [276].

Vol. V.: Half-title, etc., as in Vol. II.; Text, pp. *1*–264. The Imprint is at the foot of p. 264.

Vol. VI.: pp. viii. + 266—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont. of Vol. VI. (*B.R.*), pp. v., vi.; Preface, pp. vii., viii.; Text, pp. *1*–266. The Imprint is in the centre of the last page, p. [268].

Contents—

Vol. I.:—Childe Harold's, etc., Cantos I.–III. (Pref. N.) p. 1
Vol. II.:—Childe Harold's, etc., Canto IV. (N.) . p. 1
The Giaour (N.) . p. 157
The Corsair, Cantos I.–III. (N.) . . . . . p. 217
Vol. III.:—Lara, Cantos I., II. (N.) . . . . . p. 1
The Bride, etc., Cantos I., II. (N.) . . . . . p. 53
Siege, etc. (N.) . p. 111
Parisina (N.) . . p. 157
The Prisoner, etc. (Sonnet, N.) . . . . . p. 189
Beppo (N.) . . . p. 211
Mazeppa . . . p. 249
Vol. IV.:—Manfred (N.) p. 1
Hebrew Melodies: "She walks," etc. (and 21 others) p. 61
Ode to N. B. (N.) p. 85
Monody, etc. . . p. 95
Lament of Tasso . p. 101
Poems: Written in an Album (and 56 others) (N.) . p. 115
Prophecy of Dante, Cantos I.–IV. (N.) . . . . p. 235
Vol. V.:—Marino Faliero (App.) . . . . . p. 1
Cain . . . . . p. 179
Vol. VI.:—Sardanapalus (N.) p. 1
The Two Foscari (App.) p. 135
Notes to Captain Medwin's, etc. . . . . p. 253

XXXVIII.

The/ Works/ of/ Lord Byron./ In Four Volumes./ Vol. I./ [Vol. II., etc.] London:/ John Murray, Albemarle-Street./ 1829./ [12°

Collation—

Vol. I.: pp. x. + 357—Gen. Half-title, "Byron" (R. (*a*) *Printed by Thomas Davison, Whitefriars*), pp. i., ii.; Title, one

leaf, pp. iii., iv.; Gen. Cont., pp. v.–x.; Cont. of Vol. I., *n.p.*; Text, pp. *1*–357. The Imprint (*b*) (*London :/ Printed by Thomas Davison, Whitefriars*/), is in the centre of the last page, p. [360].

Vol. II.: pp. *1*–424—Gen. Half-title (R. Imprint (*a*); Title, one leaf; Cont. of Vol. II.; Text, pp. *1*–424. The Imprint (*b*) is at the foot of p. 424.

Vol. III.: pp. viii. + 383—Gen. Half-title (R. Imprint (*a*)), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont. of Vol. III., pp. v.–viii.; Text, pp. *1*–383. The Imprint (*b*) is at the foot of the last page, p. [384].

Vol. IV.: pp. *1*–412—Half-title (R. Imprint (*a*)); Title, one leaf; Cont. of Vol. IV.; Text, pp. *1*–412. The Imprint (*b*) is at the foot of p. 412.

Contents—

The Cont. of Vols. I., II., III. of the Edition of 1829 are identical with the Cont. of Vols. I., II., III. of the Edition of 1828. The pagination of the Text 1829 follows the pagination of the Text 1828, but the type of 1829 is not the type of 1828.

Vol. IV. (1829):—Marino Faliero . . . . . p. 1
Appendix. . . . p. 147
Sardanapalus (N.) . p. 161
The Two Foscari . p. 289
Appendix. . . . . p. 381
Notes on Captain Medwin's "Conversations of Lord Byron" p. 401

Note.—The original Italian and French Versions of the *Cronica di Sanuto*, and the extracts from the works of P. Daru and P. L. Ginguené, which appeared in 1828, are omitted in 1829, and the notes (by John Murray) on Captain Medwin's *Conversations, etc.* (1824), pp. 401-412, are inserted.

XXXIX.

The Poetic Works, etc., including his *Don Juan*—all his minor poems, and the suppressed pieces of *Cain*, and the *V. of Judgment*, all complete. In Two Vols. Second Edition. Philadelphia: Published by the Washington Press. 1829. [4º and 6º

XL.

The/ Works/ of/ Lord Byron./ Complete/ In One Volume./ [Title-vignette, "Ship in Storm," engraved on steel by C. Tremonet.] The Second Edition, considerably augmented./ Francfort O.M./ Printed by and for H. L. Brœnner./ 1829./ [8º

Collation—

Pp. xlvi. + Cont., one leaf + 804—Title, one leaf; *Life*, etc., by J. W. Lake, pp. i.–xli. + A Character of Lord Byron, by Sir W. Scott, pp. xlii., xliii. + "Goethe und Byron" (including

the stanzas "Ein freundlich Wort," etc.) + "Lord Byron's Last Lines," pp. xliv.–xlvi. + Cont., one leaf, *n.p.* + Text, pp. *1*–804.

Note.—The Miscellaneous Poems include Ode "Oh, shame to thee," etc., p. 630, and On Sir John Moore's Burial, p. 650. The ATTRIBUTED POEMS are identical with those published in Paris, 1826 (No. xxxi.), except that they include To Miss Chaworth ("Remind me not," etc.), and exclude Lines Found in Lord Byron's Bible. The Notes to *Childe Harold's, etc.*, and other poems are printed continuously, pp. *715*–792. *The Waltz*, together with the *Notes*, is on pp. 795–798.

XLI.

The/ Works/ of/ Lord Byron./ In Four Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1830./ [16º

Collation—

Vol. I.: pp. ix. + 359—Title (R. (*a*) *Thomas Davison, London.*), pp. i., ii.; General Cont., pp. iii.–ix.; Cont. of Vol. I., p. x.; Text, pp. 1–359. The Imprint (*b*) (*London :/ Printed by Thomas Davison, Whitefriars/*) is in the centre of the last page, p. [360].

The Frontispiece, "Lord Byron," is engraved by E. Finden from a portrait by T. Phillips, R.A.

Vol. II.: pp. iv. + 424—Title (R. Imprint), pp. i., ii.; Cont. of Vol. II., pp. iii., iv.; Text, pp. *1*–424. The Imprint (*b*) is at the foot of p. 424.

Vol. III.: pp. vi. + 383—Title (R. Imprint), pp. i., ii.; Cont. of Vol. III., pp. iii.–vi.; Text, pp. *1*–383. The Imprint (*b*) is in the centre of the last page, p. [384].

Vol. IV.: pp. *1*–415—Title (R. Imprint); Cont. of Vol. IV., one leaf; Text, pp. *1*–415. The Imprint (*b*) is in the centre of the last page, p. [416].

The Front. of Vol. II. is that of Vol. II., ed. 1828; the Front. of Vol. III. that of Vol. IV., 1828; and the Front. of Vol. IV. that of Vol. III., 1828.

Note.—The Cont. of Vols. I.–IV., 1830, are identical with the Cont. of Vols. I.–IV., 1829. The Notes have been partly re-set.

XLII.

The Complete Works, etc., including his lordship's suppressed poems with others never before published. (With portrait and *fac-simile.*) Paris, Galignani, 1830. [12º

[Quérard, 1846.]

XLIII.

The/ Works/ of/ Lord Byron./ In Six Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle-Street./ 1831./ [16º

Collation—

Vols. I.–IV. of Ed. 1831 are identical with Vols. I.–IV. of Ed. 1830. The Frontispieces of Vols. III., IV., which were transposed in Ed. 1830, are restored to their original position, as in Ed. 1828.

Vol. V.: pp. xii. + 475—Gen. Half-title (R. (*a*) *Thomas Davison, London*), pp. i., ii.; Title, one leaf, pp. iii., iv.; Editor's Advt. to *Hours of Idleness*, pp. v.–vii.; Cont. of Vol. V., pp. ix., xii.; Text, pp. *1*–475; Publisher's Advt. of the Life of Lord Byron (2 Vols. 4to). . . . by Thomas Moore, Esq., p. [477]. The Imprint (*b*) (*London :| Printed by Thomas Davison, Whitefriars.*|) is in the centre of p. 476.

The Frontispiece, "Heaven and Earth," is engr. by E. Finden from a drawing by H. Richter.

Vol. VI.: pp. viii. + 459—Gen. Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont. to Vol. VI., pp. v.–viii.; Text, pp. *1*–459. The Imprint (*b*) is in the centre of the last page, p. [460].

The Frontispiece, "The Island," is engr. by E. Finden from a drawing by H. Richter.

Contents—

Vol. V. :—Hours of Idleness : Preface, etc. . . . . p. 1
On leaving Newstead Abbey (and 64 others) . . p. 11
Critique from *Edinb. Rev.* p. 203
English Bards, etc. p. 209
Hints from Horace p. 273
The Curse of Minerva p. 329
The Waltz . . . p. 345
Age of Bronze . p. 365
The Vision of Judgment p. 397
Morgante Maggiore p. 441
Vol. VI. :—Werner . p. 1
The Deformed Transformed p. 157
Heaven and Earth p. 227
The Island : Cantos I.–IV. App. . . . . p. 277
Poems :
The Blues . . p. 351
Fragment ("Hills of Annesly") . . p. 368
The Prayer of Nature *ib.*
Fragment ("Young Oak," etc., 10 lines) p. 371
On Revisiting Harrow p. 372
L'amitié, etc. . p. 373
To my Son . . p. 377
Epitaph on John Adams p. 379
Fragment ("Forget this World," etc.) (20 lines) p. 380
To Mrs. * * * ("When man expell'd," etc.) p. 381
A Love-song ("Remind," etc.). . . . p. 382
Stanzas to *** ("There was a time," etc.) . p. 383
To the Same ("And wilt thou weep," etc.) p. 384
Song ("Fill the goblet," etc.). . . . p. 386
Stanzas to * * * on leaving England . . . . p. 387
Lines to Mr. Hodgson p. 390
Epistle to ("Oh, banish," etc.) . . . . . p. 393
The Devil's Drive p. 396
Additional stanzas to the Ode to Napoleon . . . p. 400
Stanzas for Music ("I speak not," etc.) . . . . p. 401
Address—at the Caledonian Meeting . . . . p. 402

Lines—for the opening of "The Siege of Corinth" p. 404
Extract, "Could I remount," etc. . . . . p. 406
To Augusta . . p. 407
On the bust of Helen by Canova . . . . . p. 413
To Thomas Moore ("My boat," etc.) . . . . . *ib.*
To Mr. Murray ("Strahan," etc.) . . . . . p. 414
Stanzas to the River Po p. 416
The Irish Avatar p. 419
On the Prince Regent's returning the picture, etc. p. 425
To Belshazzar . . p. 427
Sonnet to George the Fourth p. 428
Francesca of Rimini p. 429
Stanzas ("Oh, talk not to me," etc.) . . . . p. 431
To the Countess of B— p. 432
Lines from a letter to T. Moore ("So we'll," etc.) p. 434
Epistle to Dr. [Polidori] *ib.*
Ep. ("My dear Mr. Murray") p. 437
To Mr. J. Murray ("For Orford," etc.) . . p. 439
On this Day, etc. . p. 440
From the Portuguese p. 442
Paraphrase from . . . the *Medea* p. 443
Epitaph ("Youth, Nature," etc.) . . . . . *ib.*
On Moore's Last . . . Farce p. 444
On Lord T.'s poems . *ib.*
To Lord T. . . p. 445
To Thomas Moore ("Oh, you," etc.) . . . . p. 446
Fragment of an Ep. to T. Moore ("What say I," etc.) p. 447
On Napoleon's Escape from Elba . . . . . p. 449
Fragment . . On hearing that Lady Byron was ill (6 lines) *ib.*
To Thomas Moore ("What are you," etc.) . . . *ib.*
Song for the Luddites p. 450
Versicles . . . p. 451
To Mr. Murray ("To hook," etc.) . . . . . *ib.*
On the birth of J. W. R. Hoppner . . . . p. 452
Epigram (from Rulhieres) (*sic*) p. 453
Epigr. ("To-day it is," etc.) *ib.*
Epigr. ("Here's a Happy," etc.) . . . . . *ib.*
Epigr. ("This day of all," etc.) p. 454
Endorsement to the deed, etc. *ib.*
Epitaph for William Pitt *ib.*
Epigr. ("In digging," etc.) p. 455
Stanzas ("When a man," etc.) *ib.*
On his Thirty-third Birthday *ib.*
Epigr. ("The Brasiers," etc.) p. 456
Epigr. ("The world," etc.) *ib.*
The Charity Ball . p. 457
Impromptu . . . . *ib.*
Windsor Poetics . p. 458
Lines in the Travellers' Book at Orchomenus . . . *ib.*

Note.—List of publications by John Murray, January 4, 1831—"A fifth and sixth vol. of Lord Byron's Works: containing *E. B., etc., Heaven & E., The Def. Transf., The Island*, etc., etc., forming the portion of the Works recently purchased by Mr. Murray, and rendering them the first and only complete edition (*Don Juan* being alone excepted). 2 vols. 12°

"∴ Printed for the first time, to match with the Edition of Lord Byron's Works in 4 vols. 18º"

XLIV.

The/ Complete works/ of/ Lord Byron,/ Including/ his Lordship's Suppressed Poems,/ With others never before published./ In one Volume./ Paris./ Published by A. and W. Galignani,/ No. 18, Rue Vivienne./ 1831./ [8º

Collation—

Pp. xxiv. + 730—Half-title (R. *Printed by J. Smith, Rue Montmorency, Paris.*/); Title, one leaf; Cont., pp. i.–iv.; The Life of Lord Byron [abridged from the *Life* by J. W. Lake] pp. v.–xxiv.; Text, pp. 1–730.

The Frontispiece, a portrait of Lord Byron, engr. by J. T. Wedgwood from a painting by W. E. West, in arabesque frame, rests on miniatures of Newstead Abbey and Missolunghi (*sic*) designed by F. Sieurac. The Title-vignette is tomb, harp, willows, etc. A lithograph of letter, April 27, 1819, to the Editor of *Galignani's Messenger*, is inserted between the *Life* and the Text.

Contents—

This edition includes Hours of Idleness (Sec. Ed.), *English Bards*, etc., *The Curse of Minerva*, *The Waltz*, all poems published by John Murray before 1831, a selection of poems included in Moore's *Notices of the Life*, etc., poems published by John Hunt, Letter to . . . . . on Bowles' Strictures on Pope, Fragment, Parliamentary Speeches, and the following spurious and additional poems:—

Madame Lavalette p. 699
Ode ("Oh, shame to thee," etc.) . . . . . p. 705
Carmina Byronis in C. Elgin p. 707
Ode to the Island of St. Helena . . . . . *ib.*
Enigma on the letter H p. 708
To Jessy . . . . . *ib.*
To my Daughter . p. 709
Lines to Mr. Hobhouse p. 710
Lines found in the Travellers' book at Chamouni . . *ib.*
Stanzas to her who can best understand them . . p. 712
In the Valley of Waters p. 713
Francesca . . . . *ib.*
Faith, Wisdom, Love and Power . . . . . *ib.*
Thermopylæ . . p. 714
Song, "Do you know Dr. Nott?" . . . . p. 716
To Mr. Hobhouse, "What made you," etc. (20 lines) p. 717
Enigma on the letter I. p. 720
To Memory ("Oh, memory," etc.) . . . . . p. 721
To my dear Mary Anne *ib.*
On an Old Lady ("In Nottingham," etc.) . . p. 722

Note.—Among the ATTRIBUTED POEMS are To the Lily of

France, p. 729; The Triumph of the Whale, *ib.*; To Lady C. Lamb, *ib.*; Stanzas ("I heard thy fate," etc.), p. 730.

XLV.

The Works, etc., including the suppressed poems. Also a Sketch of his Life. By J. W. Lake. Complete in one Vol. Philadelphia. Published by Henry Adams and sold by John Griggs. 1831. [4º

Collation—

Pp. xxxix. + 176.

XLVI.

The/ Works/ of/ Lord Byron :/ With/ His Letters and Journals,/ And His Life,/ By Thomas Moore, Esq./ In Fourteen Volumes./ Vol. I. [Vol. II., etc.] London :/ John Murray, Albemarle Street./ 1832./ [8º

Collation—

Vol. I.: pp. xv. + 359—Title (R. Imprint, *London :/ Printed by A. Spottiswoode,/ New-Street-Square./*), pp. i., ii.; Cont. of Vol. I., pp. iii., iv.; Half-title, pp. v., vi.; Dedication to Sir W. Scott, pp. vii., viii.; Preface to the First Vol. of First Ed., pp. ix., x.; Preface to the Sec. Vol., pp. xi.–xv.; Text (*Notices of the Life of Lord Byron*), pp. *1*–359.

The Frontispiece, "Lord Byron at the Age of 19," is engr. by W. Finden from the portrait by G. Sanders: the Title-vignette, "Cadiz," is engr. by E. Finden from a drawing by C. Stansfield.

Vol. II.: pp. *1*–341—The Frontispiece "Tepaleen," is engr. by E. Finden from a drawing by W. Purser; the Title-vignette, "Constantinople," is engr. by E. Finden from a drawing by C. Stansfield.

Vol. III.: pp. *1*–376—The Front., "Marathon," and the Title-vignette, "A Street in Athens," are engr. by E. Finden from drawings by C. Stansfield.

Vol. IV.: pp. *1*–359—The Front., "The Wengen Alps," and the Title-vignette, "The Coliseum from the Orto Farnese," are engr. by E. Finden from drawings by J. D. Harding.

Vol. V.: pp. *1*–376—The Front., "Stª Maria Dalla Spina," is engr. by E. Finden from a drawing by J. M. W. Turner, R.A.; the Title-vignette, the "Hellespont," is engr. by E. Finden from a drawing by J. D. Harding.

Vol. VI.: pp. *1*–416—The Front., "Newstead Abbey" [from the Monk's Garden], and the Title-vignette, "The Fountain at Newstead Abbey," are engr. by E. Finden from drawings by W. Westall, A.R.A.

Vol. VII.: pp. xv. + 319—Gen. Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Advt. (editorial, June, 1832), pp. v.–vii.; Cont. of Vol. VII., pp. ix.–xv.; Text, pp. 1–319. The Imprint is in the centre of the last page, p. [320].

The Front., "The Gate of Theseus," and the Title-vignette, "The Plains of Troy," are engr. by E. Finden from drawings by J. M. W. Turner, R.A. A facsimile of the two first stanzas of To D—— faces p. 12.

Vol. VIII. : pp. x. + 328—Gen. Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Advt. (editorial, July 20, 1832), pp. v.–x. ; Cont. of Vol. VIII., *n.p.* ; Text, pp. *1*–328. The Imprint is at the foot of p. 328.

The Front., "Bacharach," and the Title-vignette, "The Castle of St. Angelo," are engr. by E. Finden from drawings by J. M. W. Turner, R.A. A facsimile of *Childe Harold's, etc.*, Canto III. stanza xci. faces p. 174. In earlier copies the facsimile faced p. [viii.] of Vol. IX. See Note on reverse of p. vii. of that volume.

Vol. IX. : pp. vii. + 360—Title (R. Imprint), pp. i., ii. ; Advt. (editorial, July 20, 1832), pp. iii., iv. ; Cont. of Vol. IX., pp. v.–vii. ; Text, pp. *1*–360. The Imprint is at the foot of p. 360.

The Front., "Petrarch's Tomb," is engr. by E. Finden from a drawing by J. M. W. Turner, R.A. ; the Title-vignette, "Seville," is engr. by E. Finden.

Vol. X. : pp. xix. + 316—Gen. Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Advt. (editorial, September 16, 1832), pp. v.–xiii. ; Cont. of Vol. X., pp. xv.–xix. ; Text, pp. *1*–316. The Imprint is at the foot of p. 316.

The Front., "Corinth," is engr. by E. Finden from drawings by J. M. W. Turner, R.A., and W. Page ; the Title-vignette, "Athens and the Island of Egina," is engr. by E. Finden from drawings by C. Stansfield and W. Page.

Vol. XI. : pp. viii. + 326—Gen. Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Advt. (editorial, October 10, 1832), pp. v., vi. ; Cont. of Vol. XI., pp. vii., viii. ; Text, pp. *1*–326. The Imprint is at the foot of p. 326.

The Front., "The Bridge of Sighs," and the Title-vignette, "The Bernese Alps," are engr. by E. Finden, from drawings by J. M. W. Turner, R.A.

Vol. XII. : pp. vi. + 324—Gen. Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Advt. (editorial, November 10, 1832), pp. v., vi. ; Cont. of Vol. XII., *n.p.* ; Text, pp. *1*–324. The Imprint is at the foot of p. 324.

The Front., "Florence," is engr. by E. Finden from drawings by J. D. Harding and G. Moran, junr. ; the Title-vignette, "San Georgio Maggiore," is engr. by E. Finden from a drawing by C. Stansfield, A.R.A.

Vol. XIII. : pp. vi. + 369—Half-title (R. Imprint), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Advt. (editorial, December 12, 1832), pp. v., vi. ; Cont. of Vol. XIII., *n.p.* ; Text, pp. *1*–369. The Imprint is in the centre of the last page, p. [370].

The Front., "The Arch of Titus," is engr. by E. Finden, from drawings by C. Stansfield and W. Page ; the Title-vignette, "The Walls of Rome," is engr. by E. Finden from a drawing by J. M. W. Turner, R.A.

Vol. XIV. : pp. *1*–360—Gen. Half-title (R. Imprint), pp. [i, ii.]; Title, one leaf, pp. [iii., iv.]; Advt. (editorial, January 10, 1833), pp. [v., vi.]; Text, pp. *1*–360. The Imprint is at the foot of p. 360.

The Front., "Parnassus," and the Title-vignette, "The Field of Waterloo," are engr. by E. Finden from drawings by J. M. W. Turner, R.A.

Vol. XV. : pp. vi. + 334—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Advt. (editorial, February 15, 1833), pp. v., vi.; Cont. of Vol. XV., *n.p.*; Text, pp. *1*–334. The Imprint is at the foot of p. 334.

The Front., "Scio," and the Title-vignette, "Genoa," are engr. by E. Finden from drawings by J. M. W. Turner, R.A.

Vol. XVI. : pp. vi. + 335—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Advt. (editorial, March 15, 1833), pp. v., vi.; Cont. of Vol. XVI., *n.p.*; Text, pp. *1*–335. The Imprint is in the centre of the last page, p. [336].

The Front., "Cologne," and the Title-vignette, "St. Sophia," are engr. by E. Finden from drawings by J. M. W. Turner, R.A.

Vol. XVII. : pp. viii. + 304—Half-title (R. Imprint), pp. i., ii.; Title, one leaf, pp. iii., iv.; Advt. (editorial, May 15, 1833), pp. v., vi.; Cont. of Vol. XVII., pp. vii., viii.; Text, pp. *1*–248; Index, pp. 249–304. The Imprint is at the foot of p. 304.

The Front., "The School of Homer," and the Title-vignette, "The Castellated Rhine," are engr. by E. Finden from drawings by J. M. W. Turner, R.A.

Contents—

Vols. I.–V. :—Notices of the Life of Lord Byron.

Vol. VI. :—The Life, etc., from February, 1823–April, 1824 . . . . . p. 1

App. : cont. two epistles from the Armenian, etc. . p. 269

Miscellaneous Pieces in Prose :

Review of Wordsworth's Poems, 1807 . p. 293

Review of Gell's Geography of Ithaca, etc., 1811 p. 296

Parliamentary Speeches, etc. . . . . p. 314

A Fragment. [The Vampyre.] 1816. p. 339

Letter to John Murray, Esq., etc. . p. 346

Observations upon "Observations," etc. [*Now first published.*] . p. 382

Vol. VII. :—Hours of Idleness : a Series of Poems, Original and Translated :

Dedication . . . p. 1

Preface . . . . p. 5

On the Death of a Young Lady (and 69 others) p. 9

Article from the *Edin. Rev.* p. 188

Occasional Pieces : written in 1807–8 :

The Adieu (and 15 others) p. 195

English Bards and Scotch Reviewers . . . . p. 219

Occasional Pieces : written in 1808–1810 :

Well, thou art happy (and 15 others) . . p. 291

Vol. VIII. :—Childe Harold's Pilgrimage : Preface to the First and Second Cantos . . p. 3

To Ianthe . . . . p. 9

Canto the First [Canto the Second, etc.] . . . p. 11
Dedication of Canto the Fourth . . . . . p. 189
Historical Notes to Canto the Fourth . . . . . p. 271
Vol. IX.:—Occasional Pieces: written in 1811–1813:
Lines written beneath a Picture (and 31 others) p. 3
Hints from Horace p. 47
The Curse of Minerva p. 107
The Waltz . . . p. 123
The Giaour . . . p. 141
The Bride, etc. . p. 203
The Corsair (Dedication, etc.) p. 257
Appendix: Remarks on the Romaic, etc. . . . p. 339
Vol. X.:—Ode to N. B. p. 1
Lara (Cantos I., II. (N.)) p. 17
Hebrew Melodies: She walks in Beauty (and 22 others) p. 75
The Siege, etc. . p. 99
Parisina . . . . p. 149
Domestic Pieces, 1816:
Fare Thee Well (and five others) . . . p. 185
Monody, etc. . . p. 211
The Prisoner of Chillon p. 221
The Dream . . . p. 243
Occasional Pieces: 1814–1816:
The Devil's Drive (and 28 others) . . . p. 257
Vol. XI.:—Manfred p. 1
The Lament of Tasso p. 77
Beppo . . . . p. 95
Mazeppa . . . p. 143
Ode on Venice . p. 179
The Morgante Maggiore (Canto I.) . . . . p. 187
The Prophecy of Dante (Cantos I.–IV.) . . p. 259
Occasional Pieces:
Versicles (and 14 others) p. 307
Vol. XII.:—Francesca of Rimini . . . . . p. 1
Stanzas to the Po . p. 13
Stanzas (Written on the Road, etc.) . . . . . p. 19
The Blues . . . p. 21
Marino Faliero (App.) p. 43
The Vision of Judgment (App.) p. 231
Occasional Pieces:
Stanzas ["Could Love for ever"] (and 5 others) p. 317
Vol. XIII.:—Heaven and Earth . . . . . p. 1
Sardanapalus . . p. 55
The Two Foscari . p. 197
The Deformed Transformed p. 301
Vol. XIV.:—Cain (App.) p. 1
Werner . . . . p. 113
The Age of Bronze p. 263
The Island . . . p. 299
Stanzas: To a Hindoo Air p. 357
Lines ("On this day," etc.) p. 358
Vol. XV.:—Preface to Don Juan . . . . . p. 3
Testimonies of Authors p. 5
Letter to the Editor of "My Grandmother's Review" p. 41
Some Observations upon an article in *Blackwood's Magazine* (August, 1819. [Now first pub.]) p. 55
Fragment ("I would to heaven," etc.) . . p. 100
Dedication to Robert Southey, Esq. . . . . p. 101
Don Juan (Cantos I.–III.) p. 109
Vol. XVI.:—Don Juan (Cantos IV., V., App.) . p. 1
Preface to Cantos VI., VII., VIII. . . . . p. 127
Cantos VI.–X. . p. 133

Vol. XVII. :—Don Juan (Cantos XI.–XVI.) . p. 1
Appendix: Farewell to Malta (and nine additional occasional pieces) . . . . . p. 239
Concluding Page of Lord Byron's "Observations upon an Article," etc. . . . p. 247
Index . . . . p. 249

Note (1).—The Title-pages of Vols. XIII., XIV., XV., XVI., issued in 1833, do not specify the total number of volumes. The Title-pages of Vol. I. issued in 1835, Vol. II. in 1833, and Vol. IX. in 1834, print the words, "In Seventeen Volumes." There were probably other variations. There is an illustrated Title-page ornamented with a Title-vignette (*vide supra et ante*) to each volume.

Note (2).—The editor of these volumes was John Wright (1770?–1844), the editor of Cobbett's *Parliamentary History*, and the ninth and tenth volumes of Boswell's *Life of Johnson* (1836), and of Sir Henry Cavendish's *Debates of the House of Commons during the Thirteenth Parliament of Great Britain, etc.*, two vols. 1841–3.

XLVII.

The Complete Works, etc., including his suppressed poems and others never before published. In Four Volumes. Paris, Baudry. 1832. [8º

[*Katalog der Bücher*, von Eduard Grisebach, 1894, p. 127.]

Note.—The Front. is "Lord Byron," from a portrait by Hopwood. Quérard, 1846, gives the names of the publishers of this edition as Baudry, Barrois, Amyot.

XLVIII.

The Works, etc., In Verse and Prose. Including his Letters, Journals, etc. With a sketch of his Life. New York: George Dearborn, Publisher. 1833. 4º pp. xxviii., 203, 619. ["... The first complete edition of the Poetical and Prose Works of Lord Byron."—*Publisher's Advt.*]

Note.—The Catalogue of the Library of Congress, 1880, describes this or a Second Edition as consisting of two vols. in one, 8º

XLIX.

The/ Complete Works/ of Lord Byron,/ Reprinted from the last London Edition,/ with considerable additions, now first published;/ Containing/ Notes and Illustrations/ By/ Moore, Walter Scott, Campbell, Jeffrey, Egerton Brydges, Wilson, Hobhouse,/ Dallas, Hunt, Milman, Lockhart, Bowles, Heber, Medwin, Gamba, Croby, Ugo Foscolo,

Ellis,/ Kennedy, Parry, Stanhope, Galt, Nathan, Lady Blessington, Mrs. Shelley, etc./ And/ A Complete Index;/ To which is prefixed/ A Life,/ By Henry Lytton Bulwer, Esq., M.P.,/ In one Volume./ Paris/ Published by A. and W. Galignani and Co./ 1835./ [8º

Collation—

Pp. xxxiii. + 935—Half-title (R. *Printed by H. and A. Firmin Didot, rue Jacob, No.* 24.), pp. i., ii.; Title, pp. iii., iv.; (Publisher's) Advt., pp. v., vi.; Cont., pp. vii.–x.; The Life of Lord Byron, pp. xi.–xxxiii.; Text, pp. 1–908; Index, pp. 909–935.

The Frontispiece is a portrait of Lord Byron, engr. by J. T. Wedgwood from a painting by W. E. West. The portrait in arabesque frame rests on picture of Newstead Abbey and Missolunghi (*sic*), designed by F. Sieurac. There is a lithographed vignette of tomb, harp, wreath, etc., on the title-page, and on p. xxxiii. a lithograph of the memorial tablet in the chancel of Hucknall Torkard. A facsimile of the letter dated Venice, April 27, 1819, precedes the text, and facsimiles of original MS. of "To D—," and of *Childe Harold*, Canto IV. stanza xcii., face pp. 3, 122.

Miscellaneous Poems—

On an Old Lady ("In Nottingham," etc.) . p. 842
On Lord Elgin ("Noseless himself," etc.) . . p. 864
Stanzas to her who can best understand them . . p. 887
Epigram from Martial ("The Laureate's House," etc.) p. 888
To Mr. Hobhouse ("Would you get," etc.) . . . . *ib.*
To Mr. Hobhouse ("What made you," etc.) . . . *ib.*
On Queen Caroline . p. 901
Elegy on the Recovery of Lady *** . . . . . p. 903
Song, "Do you know Doctor Nott?" . . . . . *ib.*
To — ("But once I dared," etc.) . . . . . p. 904
On Sam Rogers ("Nose and Chin," etc.) . . . . *ib.*
On Lady Milbank's Dog Trim p. 905
Lines to Lady Holland ("Lady, accept," etc.) . *ib.*
Attributed Poems:
To Jessy ("There is a mystic," etc.) p. 906
Lines found in the Travellers' Book at Chamouni . . . *ib.*
To Lady Caroline Lamb p. 907
To the Prince of Whales *ib.*
On the letter I . p. 908
To my dear Mary Anne *ib.*
Stanzas ("I heard thy fate," etc.) . . . . . *ib.*

Note.—This edition includes the contents of "the last [edition] published in London in seventeen volumes," together with the poems published in the Appendix to the *Works of Lord Byron* (1832–1833, xvii. 238–248), and the following pieces not recognized or collected by John Murray.

L.

The Complete Works, etc. In Four Volumes. Paris, Baudry, Amyot, Truchy. 1835. [8º

[Quérard, 1846.]

Note.—This edition was reissued in 1840.

LI.

The/ Works/ of/ Lord Byron./ Complete In One Volume./ With Notes By/

Thomas Moore, Esq.,	Professor Wilson,
Lord Jeffrey,	J. G. Lockhart, Esq.,
Sir Walter Scott,	George Ellis, Esq.,
Bishop Heber,	Thomas Campbell, Esq.,
Samuel Rogers, Esq.,	Rev. H. H. Milman,

etc. etc. etc.

London :/ John Murray, Albemarle Street./ 1837./ [8º

Collation—

Pp. viii. + 827—Title (R. *London :/ Printed by A. Spottiswoode,/ New-Street-Square./*), pp. i., ii.; Contents, pp. iii.–vi.; Chronology of Lord Byron's Life and Works, pp. vii., viii.; Text, pp. 1–812; Index, pp. 813–827. The Imprint, as above, is at the foot of p. 827.

The Frontispiece, "Lord Byron at the age of 19," is engr. by E. Finden from the portrait by G. Sanders. The illustrated Title is embellished with a vignette of "Newstead Abbey," engr. by E. Finden from a painting by T. Creswick.

The Dedication is enclosed in an arabesque of oak branches issuing from a shield bearing the arms and motto (*Industria*) of Sir Robert Peel. It runs as follows: To/ The Right Honorable/ Sir Robert Peel, Bart./ etc. etc. etc./ This/ Collective Edition/ of The Works of His/ "School and Form Fellow,"/ Is/ Respectfully Inscribed/ By His/ Faithful and Obedient Servant/ John Murray,/ February Fifth./ MDCCCXXXVII./

Facsimiles of Lord Byron's Handwriting at Various Periods of His Life, viz.: I. *At Harrow in* 1803. II. *From the Giaour*, 1813. *First draft.* III. *Marriage Signatures of Lord and Lady Byron, January* 2, 1815. IV. *From Lord Byron's Diary*, 1821. V. *From Lord Byron's last letter to Mr. Murray, dated Missalonghi, February* 2, 1824 (four pages, *n.p.*) are inserted between the "Chronology," etc., and the Text.

The first edition was bound in brown cloth. Lord Byron's Coat of Arms, with Coronet, Supporters and Motto, is stamped in gold on the cover.

Note.—This Edition, which is printed in double columns enclosed by a double line, has been reissued at brief intervals from 1838 to 1902.

The contents of this volume includes the contents of Vols.

VII.–XVII. of the Ed. 1832, 1833, together with the following additions already printed (except No. 4) in Vols. I.–VI.:—

Contents—

1. Translation of . . . Nurse's Dole ("Oh, how I wish," etc.) p. 546
2. My Epitaph ("Youth, Nature," etc.) . . . . *ib.*
3. Remember thee! Remember thee! . . p. 554
4. John Keats . . p. 574
5. Impromptu ("Beneath Blessington's eyes") . p. 577
6. To the Countess of Blessington . . . . . *ib.*
Appendix:
Conversations of Lord Byron as related by Thomas Medwin, Esq., compared with a Portion of His Lordship's Correspondence. Published, Ed. 1828, iv. 419-429 . . . . . p. 809

LII.

The/ Complete Works/ of/ Lord Byron/ From the last London Edition,/ Now first collected and arranged, and Illustrated/ With all the notes/ By Sir Walter Scott [and 24 others—five lines] To which is prefixed the Life of the Author/ By John Galt, Esq./ In one Volume./ Paris:/ Baudry's European Library,/ Rue Du Coq, near the Louvre./ A. and W. Galignani and Co., 18, Rue Vivienne./ Sold also by Amyot, Rue de la Paix; Truchy, Boulevard des Italiens; Théophile Barrois, Jun.,/ Rue Richelieu; at the Librairie des Étrangers, 55, Rue Neuve-Saint-Augustin;/ And by all the Principal Booksellers on the Continent./ 1837./ [8°

Collation—

Pp. 11 + cxxii. + 954—Half-title (R. *Printed by Casimir, 12, Rue de la Vieille-Monnaie*); Title, one leaf; Publisher's Advt., pp. 1-6; Contents, pp. 7-11; *The Life of Lord Byron.* By John Galt, Esq., pp. *i.*-cxxii.; Text, pp. *1*-941; Index, pp. 943-954. The Imprint, as above, is at the foot of p. 954.

The Frontispiece, "Lord Byron at the age of 17" (*sic*), is engr. by Blanchard from the painting by G. Sanders. The Title-page is embellished with a vignette of a shipwreck.

Facsimiles of Lord Byron's Handwriting, etc. (as in No. li.), four pages (*n.p.*), are inserted between the "Life," p. cxxii., and the Text, p. *1*.

Note.—This volume "contains all the works of Lord Byron carefully reprinted from the [last eleven volumes of the] London edition published by Mr. Murray in 1833." The prose pieces published in Vol. VI. of the same edition are included. The additional poems printed in the Appendix of Vol. XVII., 1833, "occupy respectively their proper places."

Galt's *Life of Lord Byron* was first published in 1830 as N° 1 of G. A. Gleig's "National Library."

LIII.

The Works, etc., Complete in one Vol. With Notes by Th. Moore, Lord Jeffrey, etc. Authorized Foreign Edition. London and Leipzig : Black and Armstrong. 1837.

Note.—Kayser (1841) records the issue of *The Works* in seventeen volumes, and *The Complete Works* in ten volumes (pocket edition), by the same publisher. (See, too, *The Prisoner of Chillon*, by E. Kölbing, 1896, p. 76.)

LIV.

Lord Byron's Complete Works. In Seven Vols. Mannheim. Henry Hoff. 1837. [16º

[Kayser, 1841.]

LV.

The Complete Works, etc. Including the Suppressed Poems and Supplementary pieces selected from his papers after his Death. In one Vol. Paris. Published by Garnier, Palais-Royal. 1839. [4º

[Kölbing.]

Collation—

Pp. xlv. + 724.

LVI.

The/ Poetical Works/ of/ Lord Byron./ In Eight Volumes./ Vol. I.—Part I./ London :/ John Murray, Albemarle Street. 1839./ [4º

Note.—This edition (printed by A. Spottiswoode, New-Street-Square), together with *Letters and Journals of Lord Byron, etc., by T. Moore*. 2 v. 1830. 4º ("to which have been added the Letter to [John Murray] on the Rev. W. L. Bowles' Strictures on the life and writings of Pope. . . . Second Edition, and a few other printed papers, also numerous views, portraits, autograph letters," etc.) bound in 44 vols. with the gen. Title (The/ Poetical Works,/ Letters and Journals,/ of/ Lord Byron :/ with/ Notices of His Life./ By/ Thomas Moore, Esq./ Vol. I. [Vol. II.] London : 1844./), printed expressly for the purpose and prefixed to each volume, which is known as the "Watts" Collection (B.M. C. 44, e–h), was arranged by the late William Watts, Esq., Member of the Philharmonic Society, who died at Jersey, December 28, 1859, aged 81. (See Kölbing's *P. of Chillon*, 1896, pp. 90–92.)

LVII.

The Works, etc. Complete in Five Vols. Leipzig: Bernhard Tauchnitz. 1842. [8º

[Kölbing.]

Note.—A Second Edition was issued in 1886.

LVIII.

The Works, etc. A New Edition. Edited by Thomas Moore, Esq. Complete in four volumes. With Engravings. Philadelphia. Carey and Hart. 1843.
[Kölbing.]

LIX.

The Complete Works, etc. . . . A Life by Thomas Moore, Esq. In One Volume. With a Portrait. Second Edition. Frankfort o. M. Published by Joseph Baer. 1846. [8º

Collation—
Pp. xlviii. + 1004.
Note.—Another edition appeared in 1852 (*vide post*, No. lxv.).
[Kölbing.]

LX.

The/ Works of Lord Byron;/ In Verse and Prose./ Including/ His Letters, Journals, etc./ With/ A Sketch of His Life./ Hartford:/ Published by Silas Andrus and Son./ 1847./ [8º

Collation—
Pp. xxviii. + 319 + 627—Illustrated Title as above (*n.d.*), pp. iii., iv.; Title (R. Publishers' Advt., New York, Jan. 1834), pp. v., vi.; Cont., pp. vii.–xiv.; *The Life of Lord Byron* [By Fitz Green Halleck], pp. xv.–xxviii.; Text (i.) *Letters* (635), Extracts from a Journal, and Prose Pieces, pp. *1*–319; Text (ii.) *Poems*, etc., pp. *1*–627.

The Front., "Lady Noel Byron," is engr. by A. Dick from a painting by W. J. Newton. The vignette or illust. title is Lord Byron, engr. by A. Dick from a painting by W. E. West. To face p. 1 of the *Poems* is "Diodati," engr. by M. Osborne from a sketch by W. Purser; to face p. 156, "*Mazeppa*," engr. by Illman and Pilbrow from a painting by H. Verner; facsimiles of Lord Byron's handwriting face pp. 25, 384.

The volume was issued in roan binding, with portrait of Byron stamped in gold on the covers.

Among "Poems not included in any Collection of Lord Byron's Works until after his Death," pp. 467–488, are the following pieces not included in the London editions of 1831, 1832, and of 1833.

To my dear Mary Anne . . . p. 472
To Miss Chaworth ("Oh, memory," etc.) . . . *ib.*
To Lady Caroline Lamb . . . p. 480
"In the Valley of Waters," etc. . . . . p. 482
Stanzas to her who can best understand them . p. 486

LXI.

The/ Works/ of/ Lord Byron :/ With a/ Life and Illustrative Notes,/ By/ William Anderson, Esq.,/ Author of Landscape Lyrics, Scottish Popular Biography, etc./ In Two Volumes./ Vol. I./ [Vol. II.] A Fullarton & Co. :/ Stead's Place, Leith Walk, Edinburgh ;/ and 106, Newgate Street, London./ *n.d.* [1850.] [8°

Collation—

Vol. I. : pp. ccxxiv. + 270—Title (R. Edinburgh :/ *Fullarton and Macnab, Printers, Leith Walk*), pp. i., ii. ; Preface, pp. iii., iv. ; Cont. of Vol. I. pp. v., vi. ; *Life of Lord Byron*, pp. vii.–ccxxiv. ; Text, pp. *1*–270. The Imprint, as above, is at the foot of p. 270.

The Front. ["Lord Byron at the age of 19"] is engr. by E. Finden from the painting by G. Sanders. The illustrated Title-page [The/ Works/ of/ Lord Byron/ With Notes and Illustrations./ Vol. I./ Edinburgh :/ A Fullarton & Co./ Stead's Place, Leith Walk./] is embellished with a vignette of "Lausanne," engr. by W. Finden from a drawing by C. Stansfield, A.R.A.

Vol. II. : pp. 1-465—Title (R. Imprint as above) ; Cont. of Vol. II. ; Text, pp. *1*-465. The Imprint, as above, is at the foot of p. 465.

The Front., "Newstead Abbey," is engr. by E. Finden from a drawing by W. Westall, A.R.A. The illustrated Title-page is embellished with a vignette, "Villeneuve," engr. by E. Finden from a drawing by C. Stansfield, A.R.A.

Note.—These volumes contain all that "the existing laws of copyright [1850] allows to be free ;" *e.g.* all the dramas except *Manfred* and *Cain*, *The Island*, *The Age of Bronze*, etc., are omitted. In Vol. I. the Life and Text are illust. by 56 Plates ; in Vol. II. the Text is illust. by 41 Plates. Two pages (B.R.) headed, "Directions for placing the Plates," and "Directions for placing Plates in Supplement," are bound up with Vol. II.

LXII.

The/ Poetical Works/ of/ Lord Byron./ Complete in One Volume./ Collected and Arranged, with Illustrative Notes,/ By/ Thomas Moore/ [and 9 others]. With a Portrait, and View of Newstead Abbey./ Philadelphia./ 1850./ [8°

Collation—

Pp. 829.

Note.—Reissued by the same firm with different addresses in 1854, 1869, 1878, etc. This edition is a reproduction of Murray's one-volume edition of 1837.

LXIII.

The/ Poetical Works/ of/ Lord Byron./ Containing/ The Giaour,/ [and 17 others]. Also/ Several Attributed and Suppressed Poems not/ Included in Other Editions./ With a Memoir,/ By/ Henry Lytton Bulwer, Esq./ London :/ Henry G. Bohn, York Street, Covent Garden./ 1851./ [12º

Collation—

Pp. xlviii. + 641.

Attributed Poems—

Ode ("Oh, shame to thee") p. 624
Madame Lavalette p. 626
Farewell to England p. 627
To my Daughter, etc. p. 634
Ode to the Island of St. Helena . . . . . p. 636
To the Lily of France p. 638
To Jessy . . . p. 640
Lines addressed to Mr. Hobhouse . . . . . p. 641
Enigma (H.) . . . *ib.*

Note.—The Front. is "Lord Byron," by Harlow, Sanders, and Phillips (three vignettes), with arabesque border surmounted by arms and coronet. The Title-vignette (on illustrated Title-page, dated 1847) is "Newstead Abbey."

LXIV.

The Poetical Works, etc. Complete in One Volume. Philadelphia : Lippincott, Grambo and Co., successors to Grigg, Elliot and Co., Nº 14, North Fourth Street. 1851. [6º

Note.—A reissue, entitled *The Globe Edition*, Philadelphia, Claxton, Remsen, and Haffelfinger, appeared in 1870.

LXV.

The/ Complete Works/ of/ Lord Byron./ Reprinted from the Last London Edition ;/ Containing Besides the/ Notes and Illustrations/ By/ Moore, (and 24 others = 4 lines). Considerable Additions and Original Notes ;/ To which is Prefixed/ a Life/ By Thomas Moore, Esq./ [Abbreviated.] In One Volume, with a Portrait./ Second Edition./ Frankfort o. M./ Published by Joseph Baer, Bookseller./ 1852./ [8º

Collation—

Pp. xlviii. + 1004.

The Front., "Lord Byron at the age of 19," is engr. by C. Deucker from the painting by G. Sander (*sic*).

The "Miscellaneous Poems" are identical with the Miscellaneous Poems of No. xlviii., save for the omission of the lines, "In Nottingham County," etc., and twelve lines from the ballad "On Mr. Hobhouse."

LXVI.

The/ Illustrated/ Byron/ with upwards of/ Two Hundred Engravings/ From Original Drawings/ By/ Kenny Meadows/ Birket Foster/ Hablot K. Browne/ Gustave Janet/ and/ Edward Morin./ Henry Vizetelly London. Gough Sq., Fleet St./ [1854, 1855.] [8º

Collation—
Pp. viii. + 632.

LXVII.

Poetical Works, with a memoir of his life. (2 vols.) Philadelphia. 1853. [8º
[Detroit Public Library.]

LXVIII.

Poetical Works, etc. With life and notes by Allan Cunningham. Family ed. London, Charles Daly, 17 Greville Street, Hatton Gardens. [1854.] [12º
[Cat. of Lib. of Congress, 1880.]

Collation—
Pp. xxii. + 544. 10 pl.

LXIX.

The Works, etc., embracing his suppressed poems, and a sketch of his life. Illustrated. New edition, complete in one volume. Boston: Phillips, Sampson, and Company, 110 Washington Street. 1854. [4º
[Kölbing.]

Collation—
Pp. vi. + 1071.

LXX.

The/ Poetical Works/ of/ Lord Byron./ In Six Volumes—Vol. I./ [Vol. II., etc.] A New Edition./ With Portrait./ London :/ John Murray, Albemarle Street./ 1855./ [8º

Note.—Front., Portrait of Lord Byron, by T. Phillips, R.A., engr. by E. Finden. [Murray's "Library Edition," reissued in 1857 and in 1867.]

LXXI.

(In this Edition Objectionable Pieces have been excluded.)/ The/ Poetical Works/ of/ Lord Byron/ With Life./ Eight engravings on Steel./ Edinburgh :/ Gall and Inglis, 6 George Street ;/ London: Houlston and Wright./ [1857.] [8º

Collation—
Pp. xix. + 524.
Note.—The Ed. omits Canto IV. of *Childe Harold*, all the dramas except *Manfred*, and gives "extracts" from *Don Juan*, "a poem unfit to be printed in this collection entire." Another edition, including the Fourth Canto of *Childe Harold's*, *etc.*, *Mazeppa*, and the *Ode on Venice*, enclosed in coloured vignette borders, was issued in 1881.

LXXII.

The Poetical Works, etc. Complete in One Vol. Illustrated. New York. Leavitt and Allen. 1857. [4º [Kölbing.]

Collation—
Pp. xxxiii. + 935.

LXXIII.

The/ Poetical Works/ of/ Lord Byron./ Complete./ New Edition, The Text Carefully Revised./ With Portrait./ London: John Murray, Albemarle Street./ 1857./ [8º

Collation—
Pp. viii. + 685. The Front., "Statue of Byron by Thorwaldsen," is engr. by W. Holl.
Note.—The arrangement of the poems differs from the edition of 1837. [*Hours of Idleness ;* Occasional Pieces ; *Hebrew Melodies ;* Domestic Pieces ; Later "Occasional Pieces ;" The Satires ; *Childe Harold ;* The Tales ; The Dramas ; *Beppo; Don Juan ;* Notes ; Index.] This edition is known as the "Pearl" Edition. There was a reissue in 1867, with a new Title-page and without the line-border.

LXXIV.

The Poetical Works, etc. Collected and arranged with notes by Sir Walter Scott, Lord Jeffrey, Professor Wilson, Thomas Moore, etc. New and Complete Edition. With Portrait and Illustrated Engravings. London: John Murray, etc. 1859. [8º

Collation—
Pp. x. + 827.
Note.—This edition was reissued in 1866, 1873, 1876, and 1883.

LXXV.

The Poetical Works, etc. With copious illustrative notes, and a memoir of his life. Complete in One Vol. Illust. with elegant steel engravings. Philadelphia: James B. Smith & Co., No. 27, South Seventh Street. 1859. [8º
[Kölbing.]

Collation—
Pp. 715.

LXXVI.

The Poetical Works, etc. Collected and arranged with notes by Sir Walter Scott, Lord Jeffrey, etc. New and Complete Edition. With Portrait. London: 1860. Leipzig. B. Tauchnitz. [8º

Collation—
Pp. x. + 828.
Note.—An edition of *The Works, etc.*, forming part of the "Collection of British Authors" (16º), was issued by B. Tauchnitz, at Leipzig, 1865–1870. [Kayser, 1865, 1871.]

LXXVII.

The Poetical Works, etc. In Three Vols. F. A. Brockhaus. Leipzig. 1860. [8º

Note.—Part of the "Library of British Poets." A Second Edition was issued in 1867. [Kayser, 1866.]

LXXVIII.

The/ Poetical Works/ of/ Lord Byron./ With Illustrations/ By Keeley Halswelle./ Edinburgh: William P. Nimmo, 2 St. David Street./ London: Simpkin, Marshall & Co./ 1861. [8º

Collation—
Pp. xxii + 673.
Note.—*The Life of Lord Byron*, pp. v.–xv., is by Alexander Leighton. The dramas are represented by *Manfred*, *Heaven and Earth*, and *Cain*; the Satires by *English Bards*, etc., *The Waltz*, and *Vision of Judgment*, . . . *Don Juan* by numerous extracts. Red line-borders.

LXXIX.

The/ Poetical Works/ of/ Lord Byron./ In Ten Volumes./ Vol. I. [Vol. II., etc.] Boston :/ Little, Brown and Company./ New York : Phinney, Blakeman and Mason./ Cincinnati : Rickey, Mallory and Co./ 1861./ [8º

Note (1).—Vol. I. contains *Life of Lord Byron* [Excerpt from the *Encycl. Brit.*, by J. H. Lister], pp. xi.–xxxv. ; *Hours of Idleness* (71), and all the "Occasional Pieces," 1807–1824. Vol. II., The Satires; Ode to *N. B.*; *Heb. Melodies*; "Domestic Pieces;" *Ode on Venice; Monody, etc.; Lament of Tasso*, etc. Vol. III., *Beppo; Proph. of Dante; Francesca, etc.*; the Poems published in *The Liberal; The Age of Bronze.* Vol. IV., *Childe Harold's, etc.* Vol. V., "The Tales." Vols. VI., VII., VIII., The Dramas. Vols. IX., X., *Don Juan.* The Front. of Vol. I. is "Byron," by T. Phillips, R.A.

Note (2).—This edition professes to be an amended reprint of the London Edition of 1856 in Six Volumes. Doubtful and "attributed" poems are not included.

LXXX.

The Poetical Works, etc. With Life of the Author, and Copious Notes. Beautifully illustrated. Family Edition. Halifax: Milner and Sowerby. 1863. [8º

Collation—

Pp. xv. + 702.

Note.—Two other editions of the same work were issued in 1865 by the firm, imprinted *London: Milner and Sowerby, Paternoster Row.* [Kölbing.]

LXXXI.

The Poetical Works/ of Lord Byron./ With Illustrations./ [Life by A. Leighton.] New Edition Carefully Revised./ Edinburgh :/ William P. Nimmo./ [1868.] [8º

Collation—

Pp. 437.

Note.—This edition includes three dramas, *Manfred, Cain, Heaven and Earth; Childe Harold*, and *Don Juan*, but omits *Hints from Horace, The Age of Bronze, The Island, The Blues*, etc., and occasional Pieces first included in the ed. of 1831.

LXXXII.

The Poetical Works/ of Lord Byron./ Reprinted from the Original Editions./ With explanatory notes, etc./ London :/ Frederick Warne and Company,/ Bedford

Street, Covent Garden./ New York: Scribner, Welford and Co./ [1868.] [16º

Collation—
Pp. vii. + 638.
Note.—Part of the "Chandos Classics."
Kölbing notes another edition, pp. viii. + 668.
A Third Edition: London and New York.
A Fourth Edition: Portrait and Original Illustrations. Part of "The Lansdowne Poets."

LXXXIII.

The/ Poetical Works/ of/ Lord Byron :/ With/ Life and Portrait,/ and/ Sixteen Illustrations./ By F. Gilbert./ London :/ John Dicks, 313, Strand./ [1869.] [8º

Collation—
Pp. xv. + 457. Double columns.

LXXXIV.

The Poetical Works, etc. New Edition. In Eight Volumes. London: John Murray, Albemarle Street. 1870. [8º [Kölbing.]

LXXXV.

The/ Poetical Works/ of/ Lord Byron./ Edited, with a Critical Memoir,/ By/ William Michael Rossetti./ Illustrated by/ Ford Madox Brown./ London :/ E. Moxon, Son, & Co., Dover Street./ 1870./ [8º

Collation—
Pp. xx. + 604.
Note.—*Hints from Horace*, Translation of *Francesca of Rimini*, and Occasional Pieces, first included in the edition of 1831, are omitted. This edition was reissued in 1872.

LXXXVI.

The Complete/ Poetical Works/ of/ Lord Byron/ with an Introductory Memoir/ by/ William B. Scott/ With Illustrations/ London/ George Routledge and Sons/ The Broadway, Ludgate/ New York: 416, Broome Street/ [1874] [8º

Collation—
Pp. 750.
Note.—Double columns bordered with red lines.

LXXXVII.

The Poetical Works/ of/ Lord Byron/ Illustrated Edition/ London/ Virtue and Co., City Road and Ivy Lane/ [1874] [8º

Collation—

Pp. cliv. + 614.

The Front., "Byron," is engr. by W. J. Edwards from the portrait by T. Phillips, R.A. The Title-vignette is "The Corsairs' Isle," and there are fifty other line engravings.

Note.—This edition includes six "*Attributed Poems*," but omits *Hints from Horace*, Transl. of *Francesca of Rimini*, and the Occasional Pieces first collected in the editions of 1831 and 1832–1833. This edition was reissued in 1879.

LXXXVIII.

Poetical Works, etc., embracing his suppressed poems, and a sketch of his life. New Edition. . . . (Portrait . . . 8 plates.) Boston: Lee & Shepard. 1874. [8º

[*Cat. of Lib. of Congress*, 1880.]

LXXXIX.

The/ Poetical Works/ of/ Lord Byron./ London:/ Ward, Lock, and Co., Warwick House,/ Dorset Buildings, Salisbury Square, E.C./ [1878.] [8º

Collation—

Pp. vii. + 604. [Double column.]

XC.

The Poetical Works, etc., complete in one Vol. Collected and arranged, with illustrative notes by Thomas Moore, etc., . . . Boston: Lee and Shepard, 1878. [8º

Collation—

Pp. 829.

Note.—A reproduction of Murray's Edition of 1855. [Kölbing.]

XCI.

The/ Poetical Works/ of/ Lord Byron./ Edited, With a Critical Memoir,/ By/ William Michael Rossetti./ Illustrated by/ Thomas Seccombe./ London:/ Ward, Lock, & Co., Warwick House,/ Dorset Buildings, Salisbury Square, E.C./ [1880.] [8º

Collation—

Pp. xx. + 604.

Note.—Part of "Moxon's Popular Poets." This edition does not contain *Hints from Horace*, *Francesca of Rimini*, or the Occasional Pieces first collected in the editions of 1831, 1832–1833. The Prefatory Note is by W. M. Rossetti. Double columns bordered with red lines. The same edition, bordered with different red lines and printed on large paper, was issued in 1881.

XCII.

The Poetical Works/ of/ Lord Byron./ Reprinted from the Original Editions,/ With Life, Explanatory Notes, etc./ London :/ Frederick Warne and Co.,/ Bedford Street, Strand./ [1881.] [8º

Collation—

Pp. xvi. + 720.

Note.—"This edition (known as 'The Albion Edition') contains the whole of Byron's Poems and Dramas, with his Original Notes."—*Publisher's Preface.* The Albion Edition was reissued by Warne and Co. in 1897.

XCIII.

The Complete/ Poetical Works/ of/ Lord Byron/ With an Introductory Memoir/ By/ William B. Scott/ London/ George Routledge and Sons/ Broadway, Ludgate Hill/ New York: 9, Lafayette Place/ 1883/ [8º

Collation—

Pp. 750.

The Front. is the portrait of Lord Byron by G. Sanders; the vignette on Title-page is "Newstead Abbey."

Note.—This edition (double column), which includes all poems published in the one-volume edition of 1837 (No. li.), was reissued in three volumes, 1883, 1886, 1887. Each volume concludes with an Index of First Lines.

XCIV.

The/ Poetical Works/ of/ Lord Byron./ With Life./ Engravings on Steel./ Gall & Inglis./ Edinburgh :/ Bernard Terrace./ London :/ 25 Paternoster Sqr / [1881.] [8º

Collation—

Pp. xviii. + 576.

Note.—This edition, which repeats the order and contents of that issued by Gall and Inglis in 1857 (No. lxxi.), adds the Fourth Canto of *Childe Harold's*, *etc.*, *Mazeppa*, and the *Ode on Venice.* Coloured vignette-borders.

XCV.

The/ Poetical Works/ of/ Lord Byron./ With Original and Additional Notes./ In Twelve Volumes./ Vol. I./ [Vol. II., etc.] Hours of Idleness./ English Bards and Scotch Reviewers./ London :/ Suttaby and Co., Amen Corner./ New York :/ Scribner and Welford./ 1885./ [8°

Note.—This edition includes all poems contained in the edition of 1837, but omits the prose pieces.

XCVI.

The Poetical Works, etc. Complete in one vol. Collected and arranged with illustrative notes by Thomas Moore, etc. New York : P. F. Collier. [1886?] [Folio.

Collation—
Pp. viii. + 820. [Kölbing.]

XCVII.

The Poetical Works/ of/ Lord Byron./ Edited by/ Mathilde Blind./ Miscellaneous Poems./ London :/ Walter Scott, 24, Warwick Lane, E.C./ and Newcastle-on-Tyne./ 1886./ [16°

Collation—
Pp. xxviii. + 280.
Note.—Part of the "Canterbury Poets." This volume contains *Introductory Notice* by Mathilde Blind, pp. vii.–xxviii. ; "Miscellaneous Poems" (including *Vision of Judgment*, *Manfred*, *Cain*, etc.), pp. *1*–280.

XCVIII.

The Poetical Works/ etc. Edited by/ Mathilde Blind./ Childe Harold./ Don Juan./ London, etc./ 1886./ [16°

Collation—
Pp. *1*–369.
Note.—These volumes (Nos. xcvii., xcviii.) were issued separately. Red line-borders.

XCIX.

The Life and Works of, etc., With Notes and Illustrations. ["Centenary Edition."] In Two Volumes. Thomas C. Jack, London, Edinb. and Glasgow. 1888. [Kölbing.]

C.

The Complete/ Poetical Works/ of/ Lord Byron/ With an Introductory Memoir/ By/ William B. Scott/ London/ George Routledge and Sons, Limited/ Broadway, Ludgate Hill/ Glasgow, Manchester, and New York./ 1890. [8º

Collation—
Pp. 750. Double columns.
Note.—Part of "Routledge's Popular Library." The Front. is an illust. of *Childe Harold*, Canto III. stanza xxi., and the Title-vignette, "Newstead Abbey."

CI.

The Poetical Works, etc. New York: John W. Lovell, Company, 50, Worth Street, Corner Mission Place. 1890? [8º

Collation—
Pp. ii. + 544. [Kölbing.]

CII.

The/ Poetical Works/ of/ Lord Byron./ With Original and Additional Notes./ In Twelve Volumes./ Vol. I. [Vol. II., etc.] Hours of Idleness./ English Bards and Scotch Reviewers./ Griffith Farran Okeden & Welsh/ Newbery House, Charing Cross Road/ London, and Sydney./ [1891.] [8º

Note.—This edition (The "Bijou Byron") is a reissue of *The Poetical Works*, etc., published by Suttaby and Co. (No. xcv.) in 1885.

CIII.

The Poetical Works, etc., Complete Edition. In Three Vols. William W. Gibbings. London. 1892.

Note.—A reprint of the Leipzig edition of 1880, published by F. A. Brockhaus.

CIV.

Works. "Bijou Ed." 12 Vols. Philadelphia, J. B. Lippincott Co. 1892. [Pocket size.
[*Amer. Cat.*, 1892.]

CV.

Dramatic and Poetical Works. "Newstead Ed." Philadelphia, D. McKay. 1895. [8º
[*Amer. Cat.*, 1895.]

Collation—
Pp. 720.

CVI.

Oxford Miniature Byron/ The/ Poetical Works/ of/ Lord Byron/ In Four Volumes—Vol. I./ London/ Henry Frowde/ Oxford University Press Warehouse/ Amen Corner, E.C./ New York: 91 and 93, Fifth Avenue/ 1896/ [16º

Note.—"We are indebted to the courtesy of Mr. John Murray, publisher of the edition of 1867, for permission to use any copyright matter contained in that issue."—*Publisher's Advt.*

CVII.

The Poetical/ Works of/ Lord/ Byron/ London/ Bliss/ Sands & Co/ XII. Burl-/ Eigh St./ Strand/ W.C./ [1897] [4º

Collation—
Pp. xvi + 727.

Note.—This edition forms part of "The Apollo Poets." The Front., "Lord Byron," is a *Lamerciergravure*, printed in Paris, of the portrait by T. Phillips, R.A.

CVIII.

Poetical Works, etc. New Edition, carefully revised. With illustrations. W. P. Nimmo. 1897. [8º
[*English Catalogue*, 1898.]

Note.—Part of the "Edinburgh Library of Standard Authors."

CIX.

Poetical Works. (Ed. by T. Moore.) In four volumes. Philadelphia, J. B. Lippincott Co. 1897. [12º
[*Amer. Cat.*, 1898.]

CX.

The Poetical Works, etc. With Notes, and a memoir of the author. Pictorial Edition. London: George Henny & Co., Bartholomew Close. [*n.d.*]
[Kölbing.]

Collation—
Pp. cliv. + 344.

CXI.

The Poetical Works, etc. With explanatory notes and a life of the author, by Thomas Moore. Illustrated with numerous fine steel engravings, embracing the principal female characters, landscape and historical subjects. First quarto edition complete in [? one] volume. New York: Johnson, Fry and Company, 27 Beekman Street. *n.d.* [4°

[Kölbing.]

Collation—
Pp. ii. + 740 + xxviii.

CXII.

The Poetical Works, etc. Complete in one volume. Collected and arranged with illustrative notes by Thomas Moore, etc. New York: P. F. Collier. [1889?] [Fol.

[Kölbing.]

Collation—
Pp. viii. + 820.

CXIII.

The Poetical Works, etc. New York: Hurst & Co., Publishers, 122 Nassau Street. [*n.d.*]

[Kölbing.]

Collation—
Pp. vi. + 608.

TRANSLATIONS OF COLLECTED EDITIONS.

French.

I.

Œuvres/ Complètes/ de Lord Byron,/ Traduites de l'Anglais/ Par MM. A.—P. et E.—D. S.; [Amédée Pichot et Eusèbe de Salle]/ Troisième édition,/ Entièrement revue et corrigée./ Tome premier./ Paris,/ Ladvocat, Libraire, Palais-Royal,/ Galerie de Bois, N° 195./ 1821./ [12°

Note.—Vols. I.-VIII. were issued in 1821; Vols. IX. and X. (in two parts) in 1822. Vol. I. (pp. i.-xlv.) is preceded by *Notice sur Lord Byron, et ses Écrits*, par Amédée Pichot. Vols. XI.-XV. (Œuvres, etc./ Traduites de l'Anglais/ Par A. P.

. . . T./) with Gen. half-title, Œuvres/ de/ Lord Byron./ Inédites,/ were issued in 1824

In the Museum copy of this edition an unnumbered volume entitled Essai/ Sur le Génie et le Caractère/ de Lord Byron,/ Par A. P. . . . T.,/ Précédé/ d'une Notice Préliminaire/ Par M. Charles Nodier./ Extracts de la Quatrième Édition des Œuvres/ Complètes de Lord Byron,/ (six volumes in-8 ornés de vignettes.) Paris./ Ladvocat, etc./ 1824,/ which includes an essay *Sur la Mort de Byron*, and a transl. of *Heaven and Earth*, pp. 195–252, is bound up with Vol. XV.

Note (1).—"Œuvres de lord Byron. Quatrième édition, entièrement revue et corrigée par A. P. . . . T. ; précédée d'une notice sur lord Byron, par M. Charles Nodier ; ornée de vignettes . . . *A Paris, chez Ladvocat, libraire, Palais-Royal, galerie de bois*, N° 195 (Impr. Firmin Didot), MDCCCXXII.–MDCCCXXV. (1822-1825), 8 vols. in-8, couv. impr. *Tome I:* [Tome II., etc. (in 8 vols.)], 2 ff. (faux-titre et titre); xvi. pp. (notice préliminaire de Ch. Nodier) ; clii. pp. (Essai sur lord Byron) ; 4 pp. (Table générale des matières pour les tomes I. à VI.) ; 249 pp. ; et 1 f. n. ch. (annonce d'ouvrages).

"Frontispiece gravé par Godefroy ; portrait de lord Byron, gravé par Dequevauvilliers ; et 5 figures gravées d'après Richard Westall, par Godefroy, Mougeot, Dequevauvilliers, etc.

"*Tome II.*, etc., etc.

"Les tomes II., III., IV., V., portent la date de 1822 ; les tomes I. et VI., celle de 1823 ; le tome VII., celle de 1824 ; et le tome VIII., la date de 1825." [*Manuel de l'Amateur de Livres du XIXe siècle.* Par Georges Vicaire. Paris, 1894. Fascic. 3 (1re Partie), pp. 989, 990).]

Note (2).—"La prem. édit. de cette trad. parut de 1819 à 1820, et formait 10 vol. in-12 ; la seconde édit. fut. publ. de 1820 à 1822, et formait 5 vol. in-8." [Quérard, *La France Littéraire*, 1827, i. 581.]

"Œuvres complètes, VIe édit. . . . Paris, Ladvocat, Delangle, 1829 et ann. suiv., 20 vol. gr. in-18, fig.—Autre édit. Paris, Furne, 1830–35, 6 vol. in-8, et avec 6 vignettes ajoutées.

XIe édit., avec une notice historique sur lord Byron, des notes et des pièces inédites. Paris, Furne, Ch. Gosselin, 1842, grand in-8 à deux colonnes, avec 15 vignettes." [Quérard, *La Littérature Française Contemporaine.* 1827–1844. 1846, ii. 486.]

II.

Œuvres complètes/ de/ Lord Byron,/ avec notes et commentaires,/ Comprenant/ Ses Mémoires publiés par Thomas Moore,/ et ornées d'un beau portrait de l'auteur./ Traduction nouvelle/ Par M. Paulin Paris,/ de la Bibliothèque du roi./ Tome premier./ Paris./ Dondey-Dupré Père et Fils, impr.—libr., éditeurs,/ Rue Saint-Louis, N° 46,/ et rue Richelieu, N° 47 *bis*./ 1830./ [8°

Note (1).—The Front. of Vol. I., "Noel Byron," is engr. by Adèle Ethiou, after the portrait by T. Phillips, R.A. The engraver has added a wreath of bay leaves.

Vols. I.-X. were issued in 1830; Vols. XI., XII., XIII., in 1831.

Note (2).—"Il y a une seconde édition, Paris, etc., Dondey-Dupré, 1836, in-8, 13 vol." [Quérard, 1846, ii. 486.]

III.

Œuvres complètes/ de/ Lord Byron,/ Traduction nouvelle,/ d'après la dernière édition de Londres,/ Par/ Benjamin Laroche,/ Traducteur des Œuvres de J. Bentham, Cooper, etc.;/ avec les notes et commentaires de Sir Walter Scott, etc. [Three Lines]. Précédées de/ l'histoire de la vie et des ouvrages de Lord Byron,/ Par John Galt./ Tome premier./ Paris./ Charpentier, Libraire-éditeur,/ Rue de Seine, N° 31./ 1836./ [8°

Note.—The Front. of Vol. I. is "Byron," after the portrait by T. Phillips, R.A. Vol. I. was issued in 1836, Vols. II.-IV. in 1837. The translator (*Post-Scriptum*, Vol. IV. p. [827]) claims to have accomplished his work from beginning to end without collaboration or assistance: "cette traduction a été commencée, poursuivie et achevée par MOI SEUL."

"IIe édit. . . . précédée de l'histoire de la vie . . . de lord Byron par *H. Romand*, Paris . . . 1837, grand in 8, avec une gravure.

"IIIe édit., précédée d'une Notice sur la vie de lord Byron, par M. Émile Souvestre, Paris, 1838, in-8, avec portrait et *fac-simile*.

"IVe édit. Paris, 1840, 1841. 4 vol. in 12.

"V^e édit. ornée d'un *fac-simile*, et précédée d'une Notice sur lord Byron . . . par M. Villemain. Paris, 1843. Grand in-8." [Quérard, 1846, ii. 487.]

"La Ire édition de cette traduction a été publiée en 1836, 4 vol. . . . Depuis elle a été réimprimée environ 10 fois, d'abord par M. Charpentier et puis par M. Lecou, et en dernier lieu par MM. Hachette et Cie." [Lorenz. *Cat. Gén.* 1867, i. 407.]

IV.

Œuvres, traduites en vers français par Orby Hunter, 2 vols. (Paris, Chapelle. 1841-1842.) [8°

[Lorenz, *Cat. Gén.*, 1867, i. 407.]

V.

Œuvres/ de/ Lord Byron/ Traduites en vers français/ Par/ Orby Hunter & Pascal Ramé/ Tome. I./ Manfred,—

Beppo,—Le Corsair,—Lara/ et Poésies diverses/ Paris/ Daussin,/ Libraire/ Place et rue Favart,/ 8 bis/ 1845/ [8º

Vols. I.–III. were issued in 1845.

Note.—Vol. II. contains *Marino Faliero; La Fiancée*, etc.; *Parisina;* "Inscription sur le Monument d'un chien," etc.; *A Venise;* "Ode sur l'étoile," etc.; "Adieu !—Elégié." Vol. III. contains *Don Juan*, Chants I.–VI.; *Notes.*

VI.

Œuvres complètes de lord Byron. Traduction nouvelle de Louis Barré, illustrée par Ch. Mettais, E. Bocourt, Ed. Frère, Edition Bry aîné Paris, *en vente à la librairie centrale des publications à 20 centimes, 5, rue du Pont-de-Lodi,* 5 (Typ. Gaittet et Cie.), 1856, gr. in 4.

Collation—

2 ff. (faux-titre et titre); et 400 pp.

Texte imprimé sur deux colonnes.

[*Manuel de l'Amateur*, etc., 1894. Fasc. 3 (I^e^ Partie), p. 990.]

VII.

Œuvres/ de/ Lord Byron/ Traduction nouvelle/ Précédée d'un/ Essai sur Lord Byron/ Par/ Daniel Le Sueur/ Heures d'oisiveté—Childe Harold/ Paris/ Alphonse Lemerre, éditeur/ 23-31, passage Choiseul, 23-31./ 1891./ [12º

Note.—The Front., "Lord Byron," is engr. by Frédéric Massé after the portrait by G. Sanders. The Title-vignette bears a motto, *Fac et Sperd*, and the initials A. L. A second volume (unnumbered), containing *Le Giaour; La Fiancée, etc.; Le Corsair; Lara*, etc., was issued in 1892. This translation, advertised as *Œuvres Complètes*, and described by Lorenz as "Traduction couronnée par l'Académie française," has not been continued.

German.

I.

Lord Byron's Poesien. In 31 volumes. Brothers Schumann, Zwickau. 1821–1828. [16º

Note.—Among the several translators were Julius Körner, Wilhelm Reinhold, Heinrich Doering, August Schumann, Christian Karl Meissner, etc. Vols. I.–VI. appeared in 1821; Vols. VII.–XII. in 1822; Vols. XIII., XIV. in 1824; Vols.

XV.–XX. in 1825; Vol. XXI. in 1826; Vols. XXII.–XXVIII. in 1827; and Vols. XXIX.–XXXI. in 1828.

[*Lord Byron in Deutschland*, von Dr. Cäsar Flaischlen, *Centralblatt für Bibliothekswesen*, 1890, vii. 462–464.]

II.

Lord Byron's/ sämmtliche Werke./ Herausgegeben/ von/ Dr. Adrian,/ ordentlichem öffentlichem Professor der neueren Litteratur an der/ Universität zu Giessen./ Erster Theil./ Lord Byron's Leben./ Mit dem Bildniss, einem Facsimile der Handschrift und der/ Abbildung des Stammsitzes Lord Byron's./ Frankfurt am Main./ Gedruckt und verlegt von Johann David Sauerländer./ 1830./ [12º

Note.—Vols. X. and XII. were issued in 1831. The several translators were G. H. Bärmann, O. L. B. Wolff, K. L. Kannegiesser, A. Hungari, P. von Haugwitz, Ph. A. G. von Meyer (the author of *Byron's Leben*, i. 3–326), and The Editor. This edition was reissued in twelve vols. (12º) in 1837. [Kayser, 1841.]

III.

Dichtungen von Lord Byron. Deutsch v. Gustav Pfizer. 4 Sammlungen. Stuttgart, Liesching. 1836–1839. [8º

Note.—There was a reissue of this work in 1851.

[*Centralblatt, etc.*, 1890, vii. 468, 469.]

IV.

Lord Byron's sämmtliche Werke. Deutsch v. Adolf Böttger [1 vol., with life and portrait.] Leipzig, Otto Wigand. 1839–40. [8º

[Kayser, 1841.].

Note.—This edition was reissued at Leipzig by Otto Wigand in 1 vol. 8º in 1841, 1844, 1845; in 12 vols. 16º in 1841, 1842, and 1847; in diamond edition, in 12 vols. 16º, in 1850, 1852, 1856, 1860, 1861; and in 8 vols. 8º in 1854, 1863, 1864. For the latest edition, *vide post*, No. xiii. [Kayser, 1848, 1853, 1860, 1865. See, too, *Centralblatt, etc.*, 1890, vii. 457.]

V.

Lord Byron's/ sämmtliche Werke./ Nach den/ Anforderungen unserer Zeit/ neu übersetzt von/ Mehreren./ Zweite unveränderte Ausgabe./ Erster Band./ Pforzheim./ Verlag von Dennig Finck & Co./ [Ten Vols.] 1842./ [16º

Note (1).—The several translators were E. Ortlepp, Dr. Kottenkamp, H. Kurtz, Professor Duttenhofer, Bardili, Bernd von Guseck.

Note (2).—This edition was first issued in small octavo by Hoffmann at Stutgard, in 1839, and reissued (16º) by Scheible, Rieger, and Sattler, 1845, 1846; and in 12 vols. (16º) by Rieger at Stutgard, in 1856. [*Centralblatt, etc.*, 1890, vii. 466.]

VI.

Lord Byron's sämmtliche Werke. [8 Bde.] Deutsch von A. Neidhardt. Berlin, Hofmann. 1865. [8º
[Kayser, 1871.]

VII.

Dichtungen/ von/ Lord Byron./ Deutsch/ von/ Wilhelm Schäffer./ Die Belagerung von Korinth./ Der Gefangene von Chillon. Die Insel./ Hildburghausen./ Verlag des Bibliographischen Instituts. 1865/ [8º

Note.—This collected edition of translations forms part of the *Bibliothek ausländischer Klassiker, etc.*

Don Juan, Cantos I.–VI., transl. by W. Schäffer, was issued in two vols. in 1867; *Childe Harold's, etc.*, transl. by A. H. Janert, in 1868; *Corsair, Mazeppa, Beppo*, by W. Schäffer, in 1870; *Manfred, Cain, Heaven and Earth, Sardanapalus*, by W. Grüzmacher, in 1872; Lyrical Pieces, by Heinrich Stadelmann, in 1872; *The Giaour, Bride of Abydos, Lara, Parisina*, by Adolf Strodtmann, in 1872.

VIII.

Lord Byron's ausgewählte Werke, uebersetzt von Mehreren [4 bde.], herausg. von A. Strodtmann. Leipzig, Bibl. Inst. 1865–1872. [8º
[*Centralblatt, etc.*, 1890, vii. 466.]

IX.

Lord Byron's/ sämmtliche Werke/ in drei Bänden./ Frei überzetzt/ von/ Adolf Seubert./ Erster Band./ Leipzig./ Druck und Verlag von Philipp Reclam jun./ [1874.]
[8º

X.

Lord Byron's Werke. Deutsch v. Dr Adalbert Schroeter. [6 Bde.] Uebersetzt, mit Einleitung und Anmerkungen versehen. Stuttgart. In; Coll. Spemann. 1885–1890. [8º
[*Centralblatt, etc.*, 1890, vii. 470.]

XI.

Lord Byron's poetische Werke. In älteren Uebertragungen; eingeleitet durch e. Studie v. Henry T. Tuckermann. Stuttgart. Cotta'sche Bibl. der Weltlitteratur, 1886. [In eight vols.] [8º

[Kayser, 1887.]

XII.

Lord Byron's Werke./ Uebersetz/ von/ Otto Gildemeister./ In sechs Bänden./ Erster Band./ Vierte Auflage./ Berlin./ Druck und Verlag von Georg Reimer./ 1888./ [8º

Note.—A First Edition appeared in 1864, a second in 1866, and a third in 1877. [Kayser, 1865, 1871, 1883.]

XIII.

Byron's/ sämmtliche Werke./ Von/ Adolf Böttger./ Achte Auflage./ Erster Band./ Leipzig,/ Verlag von Otto Wigand./ 1901./ [8 Bde.] [8º

Modern Greek.

Τα Απαντα/ του/ Βυρωνος/ Τομος Πρωτος/ Εν Αθηναις/ Εκ του τυπογραφειου των καταστηματων/ Ανεστη κωνσταντινιδου/ 1895/ [Three Vols.] [8º

Note.—This translation includes *Mazeppa*, *Parisina*, *Childe Harold*, *The Siege of Corinth*, *The Bride of Abydos*, *The Corsair*, *The Curse of Minerva*, *Don Juan*, *The Giaour*.

The paper wrapper and the title-page are embellished with a lithograph of the portrait by T. Phillips, R.A.

Italian.

I.

Opere complete/ di/ Lord Byron/ voltate dall' originale inglese in prosa italiana/ Da/ Carlo Rusconi/ Con note ed illustrazioni del volgarizzatore/ nonchè dei signori/ Moore (and 33 others = 6 lines)/ a cui si aggiungono/ I dialoghi di Lord Byron compilati da M. Medwin/ Un saggio sul di lui genio—una prefazione—E un' appendice/ parte desunti da altri scritti, parte tradotti,/ parte originali./ Padova/ coi tipi della Minerva/ 1842/ [8º

Note.—This edition, which forms one volume, pp. xxxix. +

1561, was issued in two parts. A dedication ("A Sua Eccellenza/ Lord Holland/ Ministro Plenipotenziario D'Inghilterra/ alla Corte di Toscana"/) is prefixed to Part I., pp. [ix.]–[xi.].

II.

Opere/ di/ Giorgio Lord Byron/ Precedute/ da alcune avvertenze critiche/ Sulle stesse/ e da un discorso/ di/ Cesare Cantù/ prima edizione napolitana adorna di figure incise/ Napoli/ Francesco Rossi-Romano editore/ Trinità Maggiore, 6/ 1853/ [8º

Note.—The Front. is a lithograph of "Lord Byron nell' età di 17 anni," after the portrait by G. Sanders.

The several translators were Giuseppe Gazzino, Giuseppe Nicolini, Pietro Isola, Pellegrino Rossi, Andrea Maffei, Marcello Mazzoni, and P. G. B. Cereseto.

The translation includes *Childe Harold*, eight tales, and four dramas.

III.

Opere di Lord Byron tradotte ed annotate da Gabr. De Stefano. Napoli, 1857. [8º

[Pagliaini, 1901.]

Collation—

Pp. 625.

IV.

Opere/ di/ Lord Giorgio Byron/ Precedute/ da un saggio intorno al genio e al carattere/ Del medesimo/ Volume unico/ Napoli/ Presso Pasquale Perrone libraio-/Editore/ via Costantinopoli, 107./ 1886/ [8º

Note.—The translations include *Childe Harold*, *Don Juan*, eight tales, and seven dramas. A reissue with a portrait, and, apparently, wanting pp. 669–[711] of the appendix, appeared in 1891 (Ferdinando Bideri, editore/ Via Costantinopoli, 89).

Polish.

I.

Poezye/ Lorda Byrona/ w tłumaczeniu Polskiém. Wydane staraniem/ Bolesława Maurycego Wolffa./ Tom. I./ Wędrówki Czajlda-Harolda./ Petersburg./ Nakładem i Drukiem B. M. Wolffa./ 1857./ [12º

Note.—No more published.

II.

Poezye Lorda Byrona w przekładzie polskich poetów. Zbiorowe wydanie, pod red. Piotra Chmielowskiego. ("Biblioteka Najcelnijszych Utworów.") [8º
Warszawa, 1885, *etc.*

Russian.

I.

Сочиненія Лорда Байрона въ переводахъ русскихъ Поэтовъ, изданныхъ подъ редакціею Н. В. Гербеля. 5 том. *С.-Петербургъ*, 1864–65. [16º.

Second edition of Gerbel. *С.-Петербургъ*, 1874–77. In 4 vols.

Third edition. *С.-Петербургъ*, 1883–84. In 3 vols.

II.

Байронъ. "Европейскіе Классики въ русскомъ переводѣ" П. Вейнберга. *С.-Петербургъ*, 1876.

Note.—The translations include *Hebrew Melodies*, *Sardanapalus*, *Manfred*, *Childe Harold's*, *etc.*, and *Don Juan*.

Spanish.

Biblioteca Universal./ Coleccion/ de los/ Mejores autores/ Antiguos y modernos,/ Nationales y extranjeros./ Tomo LXIII./ Lord Byron/ Madrid./ Direccion y administracion/ calle de Leganitos, 18, 2º / 1880./ [16º

This translation includes *The Corsair*, *Lara*, *Darkness*, and *Hebrew Melodies* (6), *The Lament of Tasso*. The *Prologo* is by Rafael Ginard de La Rosa.

Swedish.

Byron's Poetiska Berättelser. Ofversättning af Talis Qualis [C. W. A. Strandberg]. 1. Mazeppa.—2. Belägringen af Korinth.—3. Fången på Chillon.—4. Parisina.—5. Beppo.—6. Giaurn.—7. Bruden från Abydos.—8. Ön Eller Christian och Hans Ställbröder. [8 vols.] Stockholm, J. L. Brudins Förlag. 1854–1856. [12º

SELECTIONS.

I.

The Beauties of Byron, with a sketch of his life and a dissertation on his genius and writings. By Thomas Parry. London : J. Sudbury. 1823.

[Kölbing.]

II.

The Beauties of Byron. Extracts from the works of the Right Hon. Lord Byron. Embellished with engravings on steel. London: J. Limbird. 1827.
[Kölbing.]

III.

Life/ and/ Select Poems/ of/ Lord Byron,/ Arranged, etc./ By C. Hulbert,/ Author of Literary Beauties, Poetical Bouquet, Museum of the World, etc./ London: Sold by all the Booksellers./ [1828.] [12º

Collation—
Pp. 84.

IV.

The Beauties of Lord Byron, selected by B. F. French 10th ed. [Pp. xi. + 204, 3 pl.] Philadelphia. 1828. [24º
[*Cat. of Library of Congress*, 1880.]

V

The/ Beauties/ of/ Byron,/ Consisting of/ Selections From His Works./ By J. W. Lake./ [L. B. in Gothic letters, enclosed in bay and oak leaves.] Paris,/ Baudry, at the English, Italian,/ Spanish, German, and Portuguese Library,/ Rue du Coq Saint-Honoré, Nº 9./ Bobée and Hingray, rue de Richelieu, Nº 14./ 1829./ [16º

Collation—
Pp. viii. + 230.

VI.

Lord Byron's Select Works. Vols. I.–III. Frankfort a. M. Brönner. 1831, 1832. [12º
[Kayser, 1834.]

VII.

Childe Harold's Pilgrimage; The Giaour; The Siege, etc.; Parisina; The Island; The Prisoner, etc.; Beppo; Mazeppa; The Prophecy, etc.; The Waltz; The Lament, etc.; Hebrew Melodies; Misc. in Prose. By Lord Byron. Paris. 1832. (1 vol.) [8º
["Le Moniteur de la librairie." *Courrier de l'amateur de livres.* Paris, Barrois. 4ª Année, 1845, p. 122. (Bibl. Nat. 9, 5610.)]

VIII.

Lord Byron's Select Poetical Works, containing the *Corsair*, *Lara*, the *Giaour*, the *Siege*, etc., the *Bride*, etc., *Parisina*, *Mazeppa*, the *Prisoner*, etc. Paris and Lyons. 1835. [12º

[Kayser, 1841.]

IX.

Lord Byron's Select Works. Consisting of *Cain, a Mystery; Hours of Idleness; English Bards*, etc., with Occ. Pieces and Life of the Author. Asher, London and Berlin. 1837. [32º

[Kayser, 1841.]

X.

The/ Beauties/ of/ Byron :/ Consisting of/ Selections from the Popular Works of/ This most admired Writer./ By Alfred Howard, Esq./ A new Edition./ London :/ Printed for Thomas Tegg and Son, 73, Cheapside ;/ R. Griffin and Co., Glasgow./ T. T. and H. Tegg, Dublin :/ also, J. and S. A. Tegg, Sydney and Hobart Town./ 1837./ [12º

Collation—

Pp. 192.

XI.

The/ Beauties/ of/ Byron,/ consisting of/ selections from his Works./ By Alfred Howard, Esq./ London :/ Printed by T. Davison,/ For Thomas Tegg, No. 73, Cheapside ;/ R. Griffin and Co. Glasgow ;/ and/ J. Cummings, Dublin./ [*n.d.*] [12º

Collation—

Pp. 212.

Note.—The following advertisement is printed on the R. of the Gen. Half-title: "To the few persons who have not read Lord Byron's poems, but who, after perusing these specimens, will undoubtedly wish to read the whole of them, we beg leave to say that the only correct editions are published by Mr. Murray, of Albemarle Street, and Messrs. J. & H. L. Hunt, of Tavistock Street. The first eight volumes are to be had from the former publisher: the last two from the latter. All other editions are piracies, and inflict even more injury on the sense and poetry of the noble bard than they do on the property of the proprietors."

XII.

Byron's Select Works, containing the Corsair; Lara; Giaour; the Bride, etc.; the Siege, etc.; the Prisoner, etc.; Select Poems, etc., etc.; to which is prefixed a biographical notice of Lord B. by J. W. Lake. Paris, Truchy. 1843. [12º

[*Le Moniteur*, etc., 1845, p. 122. See, too, *Bibl. de la France*, Aug. 12, 1843, vol. xxxii. p. 413.]

XIII.

A Selection from Lord Byron's Poetical Works, containing, etc. Intended for the use of young people, and provided with explanatory German notes by Charles Graeser. Marienwerder, Edward Levysohn. 1846.

[Kölbing.]

XIV.

Select Poetical Works of Lord Byron. Containing, etc. With a memoir by Henry Lytton Bulwer, Esq. London, Adam Scott. 1848.

[Kölbing.]

XV.

Lord Byron's Select Works, with an Appendix, containing songs and ballads for the use of schools, edited by F. Breier. Oldenburg, Schulze. 1848. [8º

[Kayser, 1853.]

XVI.

Selections/ From The/ Writings of Lord Byron./ Poetry./ By a Clergyman./ London:/ John Murray, Albemarle Street./ 1854./ [8º

Collation—

Pp. viii. + 175.

Note.—The Selection (two vols.—Prose, Poetry) is one of a series called "Murray's Railway Reading." The editor was the Rev. Whitwell Elwin, sometime editor of the *Q. R.*

XVII.

Moxon's Miniature Poets./ A/ Selection From/ The Works/ of/ Lord Byron./ Edited and Prefaced by Algernon Chas. Swinburne./ London:/ Edward Moxon & Co., Dover Street./ 1866./ [8º

Collation—
Pp. xxxii. + 244.
Note.—The Selection was reissued by Ward, Lock, and Co. in 1885.

XVIII.

Songs by/ Lord Byron/ [Crest, motto *Crede Byron*.]/ London/ Virtue & Co., Publishers/ 26 Ivy Lane, Paternoster Row/ 1872/ [16º

Collation—
Pp. 270.
Note.—There is an index of "Songs set to Music," pp. 268–270.

XIX.

Selections from the Writings of Lord Byron. New Edition. With Portrait. London, John Murray. 1874.
[Kölbing.]

XX.

Beautés de Byron: Childe Harold, le Corsaire, Lara, le Giaour, le Siège, etc., Don Juan. Extraits (texte anglais) avec préface et notes en français, par A. Biard. Paris, Delagrave. 1876. [12º
[Lorenz, 1886.]

XXI.

Favourite Poems./ By/ Lord Byron./ Illustrated./ Boston:/ James R. Osgood and Company./ Late Ticknor & Fields, and Fields, Osgood & Co./ 1877./ [16º

Collation—
Pp. 127.

XXII.

The Beauties of Byron. An Original Selection. Stuttgart, Paul Neff.
[Kölbing.]

XXIII.

Poetry of Byron/ Chosen and Arranged by/ Matthew Arnold/ London/ Macmillan and Co./ 1881/ [8º

Collation—
Pp. xxxvi. + 276.

Note.—The title-page is illustrated by an engraving, by G. J. Stodart, of Thorwaldsen's statue of Lord Byron. The preface (pp. vii.-xxxi.) is by Matthew Arnold.

XXIV.

Routledge's World Library/ "Syllables govern the World." John Selden/ Gems from Byron/ With an Introduction/ By the/ Rev. Hugh Reginald Haweis, M.A./ London/ George Routledge and Sons/ Broadway, Ludgate Hill/ New York: 9 Lafayette Place/ 1886/ [16º

Collation—
Pp. 158.

XXV.

Selections/ From The Poetry of/ Lord Byron/ Edited with/ An Introduction and Notes/ By/ Frederic Ives Carpenter, Ph.D./ Instructor in English, the University of Chicago/ Dir in klar und trüben Tagen/ Lied und Mut war schön und gross./ II. 'Faust,' iii. l. 1426./ New York/ Henry Holt and Company/ 1900/ [8º

Collation—
Pp. lviii. + 412.

XXVI.

Poems/ of/ Lord Byron/ Selected and arranged for use in Schools/ By/ C. Linklater Thomson/ Head-Mistress of the Solihull School for Girls, [etc., three lines]./ London/ Adam and Charles Black/ 1901/ [8º

Collation—
Pp. ix. + 67.

TRANSLATIONS OF SELECTIONS.

Armenian.

Lord Byron's/ Armenian Exercises/ and Poetry./ Venice/ In the Island of S. Lazzaro./ 1886/ [8º

Collation—
Pp. 167 + Index, pp. [169]-[172].
Note.—The Title-page is dated 1886, the paper wrapper (yellow) 1870. Among the exercises are *Pieces of Armenian History*, *The Epistle of Paul to the Corinthians*, etc.; and among the translations are "The Destruction of Sennacherib," "On Waterloo," "To the Duke of Dorset," etc.

French.

I.

Choix de Poésies de Byron, de W. Scott et Th. Moore; trad. libre de l'angl. Genève et Paris, Paschoud. 1820. [Two Vols.] [8º

[Quérard, 1827.]

II.

Les Beautés de lord Byron, galerie de quinze tableaux tirés de ses œuvres, accompagnée d'un texte traduit par Amédée Pichot. Paris, Aubert, Giraldon. 1838. [4º

[Quérard, 1846.]

III.

Ecrin poétique/ de/ littérature anglaise./ Traduction en vers français,/ Avec notes historiques,/ De poèmes, épisodes et fragments choisis/ de Lord Byron,/ Thomas Moore, Gray, Graham, etc./ Ornée du portrait de lord Byron/ et de jolies vignettes de Thompson./ Par D. Bonnefin./ Chevalier de la légion d'honneur./ A Paris,/ Chez L. Hachette,/ Libraire de l'Université Royale de France,/ rue Pierre-Sarrazin, no. 12./ 1841./ [8º

Collation—
Pp. ix. + 473.

IV.

Chefs-d'œuvre de lord Byron. (Le Pèlerinage, etc., Lara, la Fiancée, etc., Parisina, Mazeppa, le Siége, etc., le Prisonnier, etc.) La traduction française en regard par M. le comte d'Hautefeuille ; précédés d'un essai sur la vie et les œuvres de lord Byron et de ses contemporains, renfermant l'histoire de la poésie anglaise au xixe siècle, par D. O'Sullivan. 1847. *Place de la Madelaine*, 24. [8º

[Lorenz, 1866.]

V.

Rough Hewing/ of/ Lord Byron/ In French,/ With the English Text./ By Francis D'Autrey./ . . . Obscurus fio./ Horace, Ars Poetica./ London:/ J. W. Kolckmann,/ Foreign Library,/ 1, Princes Street, Cavendish Square, W./ 1869./ [8º

Collation—
Pp. 233.

VI.

Chefs-d'œuvre de lord Byron. Traduits en vers français par A. Regnault. (Two Vols.) 1874. [8º
[Lorenz, 1876.]

German.

I.

Lord Byron's ausgewählte Dichtungen. Aus d. Engl. übertragen. Leipzig, Wienbrack. 1838. [8º
[Kayser, 1841.]

II.

Byron-Anthologie./ Auserwähltes/ aus/ Lord Byron's Dichtungen,/ übertragen/ von/ Eduard Hobein./ Schwerin./ Stiller'sche Hofbuchhandlung./ (G. Bolhoevener.) 1866. [8º

Collation—
Pp. 187.

III.

Auswahl aus Byron: Childe Harold (III. and IV.), *Prisoner, etc., Mazeppa.* Hrsg. v. J. Hengesbach. 1892. [12º
[Kayser, 1895.]

Collation—
Pp. viii. + 116.
Note.—Part of *Textausgaben französischer u. englischer Schriftsteller f. den Schulgebrauch*, hrsg. v. Osk. Schmager.

Italian.

I.

Poemi/ di/ Lord G. Byron/ Tradotti/ dall' originale inglese/ da/ Pietro Isola/ Socio corrispondente della R. Accademia delle scienze ed arti/ di Alessandria/ Torino/ Presso Giuseppe Pomba/ 1827/ [8º

Collation—
Pp. 204.

II.

Opere scelte, tradotte da M. Mazzoni. Milano. 1852. [8º
[Pagliaini, 1901.]

III.

A' Mici Amici./ [1873.] [8º

Collation—

Pp. 27.

Note.—A translation of a few detached passages, by P. Isola, entitled "In partendo dall' Inghilterra," etc. There is no Title-page.

MISCELLANEOUS POEMS.

I.

An Ode./ On/ The Star of the Legion of Honour./ Napoleon's Farewell./ Fare Thee Well./ And/ A Sketch, etc./ By Lord Byron./ New-York:/ Published by Van Winkle and Wiley,/ No. 3 Wall-Street./ 1816./ [8º

Collation—

Title, one leaf, pp. 3, 4; Text, pp. 5–24.

Note.—The Half-title is probably missing. The "Ode" is the *Ode from the French* ("We do not curse thee, Waterloo!"). The edition contains the five pieces enumerated on the title.

II.

Three Poems,/ not Included in the Works of/ Lord Byron./ Lines to Lady J——./ The Ænigma./ The Curse of Minerva./ [Motto from *Ter. Andria*, five lines.] London:/ Printed for Effingham Wilson,/ Royal Exchange./ 1818./ [8º

Collation—

Title (R. *John Hill, Printer, 32, Water Lane, Blackfriars.*), pp. 3, 4; Note on the Lines to Lady Jersey, pp. 5, 6; Text and Notes, pp. 7–18. The second poem is Miss Fanshaw's Enigma (Letter II); the third, *The Curse of Minerva* (112 lines).

III.

English Bards,/ and/ Scotch Reviewers:/ A Satire./ Ode to the Land of the Gaul.—Sketch/ From Private Life.—Windsor/ Poetics, etc./ By/ The Right Honorable/ Lord Byron./ Second Edition./ Paris:/ Published by Galignani/ At the French, English, Italian, German and Spanish/ Library, Nº 18, Rue Vivienne,/ 1818./ [12º

Collation—

Pp. 84. With half-title, "Suppressed/ Poems." *English Bards, etc.*, a reprint of the Fourth Edition of 1811, numbers 1052 lines.

IV.

The/ Works/ of/ The Right Honourable/ Lord Byron ;/ Containing/ English Bards, and/ Scotch Reviewers ;/ The Curse of Minerva,/ And the Waltz,/ An/ Apostrophic Hymn./ Philadelphia :/ Published By M. Thomas./ 1820./ [8º

Collation—

Pp. viii. + 151.

Note.—The *English Bards, etc.*, is a reprint of the Fourth Edition of 1050 lines. The *Curse of Minerva* is the complete edition of 312 lines. The "Fugitive Pieces" are: (1) To Jessy; (2) "My Boat is on the Shore;" (3) Lines addressed to Mr. Hobhouse; (4) Adieu to Malta; (5) Enigma [To the Letter H]. It will be observed that, with the exception of No. 5, all these pieces are genuine.

V.

Poems/ By/ The Right Honourable/ Lord Byron ;/ With/ His Memoirs./ London :/ Published by Jones and Company,/ Nº 3, Warwick Square./ 1825./ [8º

Collation—

Pp. 292 + Cont., p. [293].

This edition contains *Hours of Idleness, English Bards, etc.* (3rd ed.), "Poems on His Domestic Circumstances" (twenty-five, including eight forgeries), and the whole of *Don Juan*.

VI.

The/ Miscellaneous Poems/ of/ Lord Byron./ London :/ Benbow, Printer and Publisher, 252, High/ Holborn./ 1825./ [12º

Collation—

Pp. 94.

Note.—The collection numbers fifty-three poems, including the twenty-five published by R. Bumpus in 1824 (No. xi. of "Poems on His Domestic Circumstances"), and twenty-eight others (all genuine), including the *Ode to Napoleon Buonaparte*, and the *Monody on the Death of Sheridan*.

VII.

Don Juan,/ Complete ;/ English Bards and Scotch/ Reviewers ;/ Hours of Idleness ;/ The Waltz ;/ and all the other Minor Poems :/ By/ Lord Byron./ [Emblem (Dove and olive-branch) :—motto (*Perseverantia et Amicis*).] London :/ Printed and Published by J. F. Dove,/ Sᵗ John's Square./ 1827./ [12º

Collation—

Pp. iv. + 574.

Note.—A second Title-page, with Title-vignette. *English Bards, etc.*, numbers 1050 lines. Among the "Minor Poems" are the seven forgeries: (1) Farewell to England; (2) To my Daughter; (3) Ode—St. Helena; (4) To the Lily of France; (5) Ode ("Oh, shame to thee," etc.); (6) Madame Lavalette; (7) Enigma (Letter H); and *The Curse of Minerva* (111 lines).

VIII.

Don Juan ;/ Hours of Idleness ;/ English Bards and Scotch Reviewers ;/ The Waltz ;/ and other Poems./ By Lord Byron./ In Two Volumes./ Vol. I. [Vol. II.] London: J. F. Dove, St. John's Square./ 1828./ [12º

Collation—

Vol. I.: pp. xiv. + 384.

Vol. II.: pp. iv. + 428.

Note.—These pirated volumes were occasionally bound up with Murray's four-volume edition of 1828, and numbered Vols. V., VI.

IX.

The/ Miscellaneous Works/ of/ Lord Byron./ Containing/ Werner, a Tragedy; Heaven and Earth;/ Morgante Maggiore; Age of Bronze; The Island;/ Vision of Judgment;/ and The Deformed Transformed./ London:/ Printed for Hunt and Clarke,/ Tavistock Street;/ and sold by all Booksellers./ 1830./ [8º

Collation—

Pp. vi. + 7–308 + 286—Title, one leaf; Half-title (Werner); pp. i., ii.; Dedication, pp. iii., iv.; Preface, pp. v., vi.; Dramatis Personæ, p. [8]; Text (*Werner, Heaven and Earth*, Translation of *Morgante Maggiore*), pp. 9–308; Text (*The Age of Bronze, The Island* (App.), *The Vision of Judgment* (App.), *The Deformed Transformed*), pp. 1–286. The Imprint (London:/ *Printed by C. H. Reynell, Broad Street, Golden Square.*/) is at the foot of p. 286.

X.

The Corsair—Lara. Tales by Lord Byron, with a notice and explanatory arguments by Lake. Paris. 1830. [12º

[*Le Moniteur*, etc., 1845.]

XI.

The Bride of Abydos — The Corsair — Lara — Curse of Minerva — Morg. Magg. — Hours of Idleness — Engl.

Bards, etc.—Miscell. Poems. [In one vol.] By Lord Byron. Paris. 1832. [8º

[*Le Moniteur*, etc., 1845.]

XII.

Manfred—Marino Faliero—Sardanapalus—The Two Foscari—Cain—Werner—Heaven and Earth—The Deformed Transf. By Lord Byron. [In one vol.] Paris. 1832. [8º

[*Le Moniteur*, etc., 1845.]

XIII.

Don Juan—The Age of Bronze—The Vision of Judgment. By Lord Byron. [In one vol.] Paris. 1832. [8º

[*Le Moniteur*, etc., 1845.]

XIV.

Miscellanies./ By/ Lord Byron./ In Three Volumes./ Vol. I./ [Vol. II., etc.] London :/ John Murray, Albemarle Street./ 1837./ [12º

Collation—

Vol. I. : pp. vi. + 316.
Vol. II. : pp. iv. + 305.
Vol. III. : pp. viii. + 288.

Note.—Vol. I. contains *Hours of Idleness; English Bards, etc.; Hints from Horace.*

Vol. II. contains *The Curse of Minerva; The Waltz; Ode to N. B.; Hebrew Melodies; The Morgante Maggiore; The Prophecy of Dante; The Blues; The Vision of Judgment; The Age of Bronze.*

Vol. III. contains "Occasional Pieces," 1807–1824; "Domestic Pieces," 1816; *Monody, etc.; The Dream; Darkness; The Lament of Tasso; Ode on Venice; Francesca da Rimini;* and, interspersed with these, pp. 171–261, other minor pieces and epigrams. The App. (pp. 265–288) contains "Remarks on the Romaic," etc.

XV.

Tales./ By/ Lord Byron./ In Two Volumes./ Vol. I./ London :/ John Murray, Albemarle Street./ 1837./ [12º

Collation—

Vol. I. : pp. 263.
Vol. II. : pp. 260.

Note.—Vol. I. contains *The Giaour; The Bride, etc.; The Corsair; Lara.* Vol. II. contains *The Siege, etc.; Parisina; The Prisoner, etc.; Beppo; Mazeppa; The Island.*

XVI.

Lord Byron's/ Tales :/ Consisting of/ The Giaour, The Bride of Abydos./ The Corsair, Lara :/ With all the Notes :/ Hebrew Melodies,/ and other Poems./ Halifax :/ Printed and Published by William Milner,/ Cheapside./ 1845./ [16º

Collation—

Pp. viii. + 9–256.

Note.—Among the "Poems" are twelve pieces, "The Illuminated City," "The Wreath," "A Child at Prayer," etc., which are, apparently, attributed to Lord Byron, but are neither his compositions nor capable of being described as forgeries or imitations. They precede six genuine poems.

For an interesting account (by W. Roberts) of other editions (1838, 1865, etc.), published at Halifax, see *Notes and Queries*, 1885, iv. S. v. 225, etc. ; and *The Antiquarian Magazine*, vol. xii., July—November, 1887, pp. 101–106.

XVII.

The Giaour,/ and/ The Bride of Abydos./ By/ Lord Byron./ London :/ H. G. Clarke & Co., 278, Strand./ 1848./ [16º

Collation—

Pp. 154.

Note.—Part of "Clarke's Cabinet Series."

XVIII.

Miscellanies./ By Lord Byron./ In Two Volumes.—Vol. I./ [Vol. II.] London :/ John Murray, Albemarle Street./ 1853./ [16º

Collation—

Vol. I. : pp. vii. + 364.

Vol. II. : pp. viii. + 360.

Note.—Vol. I. contains *Hours of Idleness; English Bards, etc.; Hints from Horace; The Curse of Minerva; The Waltz; Ode to Napoleon Buonaparte; Hebrew Melodies;* Domestic Pieces; *Monody, etc.; The Dream.*

Vol. II. contains *The Lament of Tasso; Ode on Venice; The Morgante Maggiore; The Prophecy of Dante; Francesca of Rimini; The Blues; The Vision of Judgment; The Age of Bronze;* Occasional Pieces, 1807–1824.

XIX.

Tales and Poems./ By Lord Byron./ Containing/ The Giaour./ Bride of Abydos./ The Corsair./ Lara./ Siege

of Corinth./ Parisina./ Prisoner of Chillon./ Mazeppa./ The Island./ London: John Murray, Albemarle Street./ 1853./ [16º

Collation—
Pp. vi. + 7–358.

XX.

Beppo and Don Juan./ By Lord Byron./ In Two Volumes. —Vol. I./ [Vol. II.] London :/ John Murray, Albemarle Street./ 1853./ [16º

Collation—
Vol. I. : pp. 353.
Vol. II. : pp. 367.

XXI.

Poems/ By/ The Right Honourable/ Lord Byron :/ With/ His Memoirs./ London :/ Thomas Nelson & Sons,/ Paternoster Row./ 1855./ [32º

Collation—
Pp. xvi. + 174.
Note.—"Poems on Domestic Circumstances," etc. (pp. 133–174) are identical with those published by J. F. Dove, 1827, pp. 536–574 (see No. vii.); and the entire contents of the volume are identical with Poems/ By the/ Right Honourable Lord Byron./, which form part (Vol. II. pp. 1–46) of "The Cabinet Edition of the British Poets." In Four Volumes./ London :/ Henry G. Bohn, York Street, Covent Garden./ 1851./ [8º]

XXII.

Lord Byron's Tales and Poems. Leipzig, Brockhaus. 1857. [8º

[Kayser, 1860.]

XXIII.

Poems./ By Lord Byron./ [Motto: "Like an archangel," etc., twelve lines, *Anon.*] With Eight Illustrations,/ By Birket Foster, John Gilbert, etc./ London :/ Routledge, Warne, and Routledge,/ Farringdon Street ;/ New York : 56, Walker Street./ 1859./ [8º

Collation—
Pp. xxxii. + 539.

XXIV.

Eastern Tales :/ By/ Lord Byron./ Comprising/ The Corsair, Lara, The Giaour,/ The Bride of Abydos, and

The Siege of Corinth./ With the Author's original Introductions and Notes./ Illustrated./ London:/ David Bogue, 86, Fleet Street./ [1859.] [8º

Collation—
Pp. 5-265.

XXV.

Byron's/ Siege of Corinth/ And/ Ode to Napoleon Buonaparte./ With Notes/ For students for the first examination in Arts,/ University of Madras./ 1877./ Madras:/ Addison and Co., 18, Mount Road./ 1876./ [8º

Collation—
Pp. 56.

XXVI.

Poems/ By/ Lord Byron/ London/ George Routledge and Sons/ Broadway, Ludgate Hill./ New York: 416 Broome Street/ [1880.] [8º

Collation—
Pp. xxxii. + 719.
Note.—Part of the "Excelsior Series."

XXVII.

Poems/ of/ Lord Byron./ Carefully Selected./ In Two Volumes./ Vol. I./ [Vol. II.] Cassell & Company, Limited:/ London, Paris, New York, & Melbourne./ [1886.] [32º

Collation—
Vol. I.: pp. *8*-316.
Vol. II.: pp. x. + *11*-316.
Note.—Part of Cassell's "Miniature Library of the Poets."

XXVIII.

Byron's/ Prisoner of Chillon/ und/ Siege of Corinth./ Mit bibliographischem Material,/ litterarischer Einleitung und sachlichen/ Anmerkungen für Studierende/ Herausgegeben/ von/ J. G. C. Schuler./ Halle./ Max Niemeyer./ 1886./ [8º

Collation—
Pp. 92 + "Lesarten aus Byron's MSS.," pp. 93, 94.
Note.—No. 8 of "Materialen für das Neuenglische Seminar." Herausg. v. Ernst Regel.

XXIX.

The Corsair. Lara. Illustrated by Gambard and Mittis. With Introduction by M. F. Sweetser. Boston, Joseph Knight & Co. 1893. [32º

[*Amer. Cat.*, 1894.]

Collation—
Pp. 142.
Note.—Part of the "World's Classics."

TRANSLATIONS OF MISCELLANEOUS POEMS.

Bohemian.

Korsár. Lara/ Básnické Povídky/ Lorda Byrona/ Přeložil/ Čeněk Ibl./ V Praze/ Tiskem A Nákladem Dra Ed. Grégra/ 1885/ [8º

Collation—
Pp. 128.
Note.—Poesie Světová, Pt xxiii., 1871, etc.

Danish.

I.

Udvalgte/ Dramatiske Digte/ OG/ Fortœllinger/ Af/ Byron./ Oversatte af Edv. Lembcke./ Første Bind./ (Dramatiske Dicte.)/ KjøBenHavn./ Forlagt af J. H. Schubothes. Boghandel./ Græbes Bogtrykkeri./ 1873./ [8º

Collation—
Vol. I. : pp. 594.
Vol. II. : [1876] pp. 422.
Note.—Vol. I. contains *Sardanapalus; Manfred; Cain; Marino Faliero.*
Vol. II. contains *The Siege, etc.; Mazeppa; The Bride, etc.; Corsair; Giaour; Lara; The Prisoner, etc.; The Island.*

II.

Byron :/ Manfred,/ Fangen paa Chillon og Mazeppa./ Oversat af/ Alfred Ipsen./ København./ Forlagt af P. Hauberg & Comp. og Jul. Gjellerup./ Trykt hos Martius Truelsen. [1889?] [16º

Collation—
Pp. 136.

III.

Beppo./ Dommedagssynet./ Af/ Lord Byron./ Oversatte/ Af/ Alfred Ipsen./ København,/ Forlagt Af I. H. Schubothes Boghandel./ Græbes Bogtrykkeri./ 1891./ [8º

Collation—
Pp. 88.

Dutch.

I.

Navolgingen/ van/ Lord Byron./ Door/ Nicolaas Beets./ De gevangene van Chillon./ Mazeppa. Parisina. Fragmenten. Joodsche zangen./ Verscheiden gedichten./ Nieuwe, Herziene Uitgave./ Vermeederd met een Woord over Byrons Poëzy./ Te Haarlem, By/ De Erven F. Bohn./ 1848./ [8º

Collation—
Pp. xl. + 170.
Note.—The vignette (a bunch of cornflowers) on the illustrated title-page (Gedichten/ van/ Nicolaas Beets./) is engraved by J. W. Kaiser.

II.

Gedichten/ van/ Lord Byron./ Door/ J. J. L. Ten Kate./ Eerste Volledige Uitgave./ Te Leiden, Bij A. W. Sijthoff. [1870?] [8º

Collation—
Pp. 242.

French.

I.

Le Corsaire, Mazeppa, traduits en vers français suivis de poésies diverses, par Lucien Méchin, 1848. Paris, Paulin. [12º

[Lorenz, 1840–1865.]

II.

Le/ Prisonnier de Chillon/ Lara/ Parisina/ Poémes de Lord Byron,/ Traduits en vers/ et/ Poésies diverses/ Par H. Gomont/ Membre correspondant de l'Académie de Stanislas/ Paris/ Amyot, Libraire/ Rue de la Paix, 6/ [the second column] Nancy./ Mlle Gonet, libraire/ Rue des Dominicains, 14/ 1862/ [12º

Collation—
Pp. viii. + 228.

III.

Le Corsaire, Lara, le Siége de Corinthe. Traduction nouvelle par Paul Lorencin. (*Libraire de la Bibliothèque Nationale*, tom. 117.) 1868. [32º

[Lorenz, 1876.]

IV.

Chefs-D'œuvre/ de/ Lord Byron/ Traduits en vers français/ par/ A. Regnault/ Bibliothécaire et archiviste honoraire du Conseil D'État/ Membre de l'Académie de Lyon/ Auteur d'une histoire du Conseil D'État,/ D'un Voyage en Orient (Gréce, Turquie, Égypte)/ Et de notices historiques sur Moscou et Saint-Pétersbourg/ Tome premier/ Paris/ Amyot, Librairie-Éditeur/ 8, rue de la Paix, 8/ Et à la librairie, Galignani/ 224, rue de Rivoli, 224/ 1874/ Touts droits réservés/ [8º

Collation—

Vol. I.: pp. xxxii. + 518.

Vol. II.: pp. 511.

Note.—Vol. I. contains *Childe Harold's, etc.; The Bride, etc.; The Giaour; The Siege, etc.; Manfred* [Scènes Détachées].

Vol. II. contains *The Corsair; Lara; Maseppa; The Prisoner, etc.; Parisina; Beppo;* Juan and Haidee; Poésies Diverses.

V.

Lord Byron/ Les/ Deux Foscari/ Tragédie historique/ Beppo/ Poème humoristique/ Traduction en vers (ornée de 15 vignettes)/ Par/ Achille Morisseau/ Paris/ Calmann Lévy, éditeur/ 3, rue Auber, 3/ 1881/ [8º

Collation—

Pp. xiii. + 258.

VI.

Le Corsaire. Lara. Illustrations de Gambard et Mittis. Paris, Dentre. 1892. [32º

[Fait partie de la "Petite Collection Guillaume," Lorenz, 1900.]

German.

I.

Gefangener von Chillon u. Parisina, nebst e. Anh. seiner lyrischen Gedichte, übers. durch Paul Graf v. Haugwitz. Breslau, W. G. Korn. Übers. 1821. [8º

[Kayser, 1834.]

II.

Manfred. — Die Finsterniss.—Der Traum. Aus d. Engl. übersetzt von Er. Köpke. Berlin, Schröder. 1835. [8º
[Kayser, 1841.]

III.

Der Giaur. Hebräische Gesänge. Aus dem Engl. übers. von Friederike Friedmann. Leipzig. 1854. Brockhaus. [16º
[Kayser, 1860.]

IV.

Kain./ Ein Mysterium./ Mazeppa./ Von/ Lord Byron./ Aus dem Englischen übersetzt/ von/ Friederike Friedmann./ Leipzig :/ F. A. Brockhaus./ 1855./ [16º

Collation—
Pp. 154.

V.

Manfred. Der Gefangene von Chillon, Hebräische Gesänge, u. Lyrische Gedichte. Deutsch von A. R. Niele. Münster, Coppenrath. 1857. [16º
[Kayser, 1859.]

VI.

Lord Byron's/ Mazeppa, Korsar und Beppo./ In das Deutsche übertragen/ von/ Wilhelm Schäffer./ *Stulta est clementia, quum tot ubique/ Vatibus occurras, perituræ parcere chartæ.*/ Juvenal./ [Emblem — Griffin with shield bearing motto "F. A. B. 1805."] Leipzig: F. A. Brockhaus./ 1864./ [8º

Collation—
Pp. 138.

VII.

Die Braut von Abydos./ Der Traum./ Zwei Gedichte./ von/ Lord Byron./ Im Versmass des Originals übertragen/ von/ Dr Otto Riedel./ Hamburg./ Hermann Grüning./ 1872./ [16º

Collation—
Pp. 80.

VIII.

Der Gefangene v. Chillon. Mazeppa. Von Lord Byron. [Kayser, 1877.]

Note.—No. 557 of the "Universal Bibliothek." Leipzig, 1871–1876.

IX.

Der Gefangene v. Chillon. Parisina. Zwei poet. Erzählungen, übers. v. Otto Michaeli. Halle. 1887–1890. [8º

Note.—Part of the "Bibl. der Gesamt-Litteratur des In- u. Auslandes." [Kayser, 1891.]

Hungarian.

Byron Lord'/ Élete's Munkái./ Irta/ Petrichevich Horváth Lázár./ Harmadik Rész./ Pesten./ Nyomtatta Landerer és Heckenast./ 1842./ [12º

Collation—
Pp. 154 + Sajtó-hibák, p. [155].

Note.—The translations include *Mazeppa; The Dream;* and sixteen lyrical pieces.

Icelandic.

Bandinginn í Chillon/ og/ Dramurinn,/ Eptir/ Byron Lávard./ Steingrímur Thorsteinson,/ Íslenzkadi./ Kaupmannahöfn./ Útgefandi Páll Sveinsson./ Prentad Hjá Louis Klein./ 1866./ [12º

Collation—
Pp. 70.

Italian.

I.

Poemi/ di/ Lord G. Byron/ Tradotti dall' originale inglese/ Da/ Pietro Isola/ Socio corrispondente/ della R. Accademia delle scienze ed arti di Alessandria./ Primo volume/ Lugano/ coi tipi di Francesco Veladini e Comp./ 1832./ [8º

Collation—
Vol. I.: pp. 221 + Note, Indice, pp. [222]-[224]. N.B.—Pp. 1–19 are not numbered.
Vol. II.: pp. 298 + Indice, p. [299]. Pp. 1–13 are not numbered.

II.

Poemi/ di/ Giorgio Lord Byron/ Recati in italiano/ da/ Giuseppe Nicolini/ con alcuni componimenti originali/ del traduttore./ Milano/ Per Giuseppe Crespi e C./ 1834./ [8º

Collation—
Pp. 433 + Indice, p. [435].
Note.—The Title-vignette is a portrait of Lord Byron.

III.

Poemi/ di Giorgio Lord Byron/ Recati in italiano/ Da Giuseppe Nicolini/ Nuova edizione eseguita su quella del 1837/ Riveduta ed aumentata dal traduttore/ Vol. I./ [Vol. II.] Milano/ Presso la ditta Angelo Bonfanti 1842/ [12º

Collation—
Vol. I. : pp. 283.
Vol. II. : pp. 255

IV.

Poemi e novelle. Milano, Sonzogno. 1882 [16º
[Pagliaini, 1901.]

Collation—
Pp. 107.

V.

Opere/ Edite e postume/ di Giacinto Casella/ Già Accademico della Crusca/ Con prefazione del Prof. Alessandro d'Ancona,/ Uno scritto critico sul Properzio del Prof. G. Rigutini/ E una notizia biografica sull' autore/ Scritta da sua moglie./ Due Vol.—Vol. I./ Parte I.—Il Pellegrinaggio d'Aroldo, la Parisina,/ il Beppo e la sposa d'Abido, di Lord Byron.—Sopra M. Aurora., di S. Fenzi./ Un frammento dal *Lambros*, di D. Solomos./ Parte II. —Liriche originali./ Firenze,/ Tipografia di G. Barbéra./ 1884./ [8º

Collation—
Vol. I. : pp. lvi. + 438 + Errata Corrige, p. [439].
Vol. II. : pp. xviii. + 450 [Text = pp. *3*-450] + *Indice*, etc., p. [451].
Note.—The translations of *Childe Harold*, *Parisina*, *Beppo*, and the *Bride*, *etc.*, are on pp. *1*-311 of the first part of the first volume.

VI.

Misteri e canti; Caino; Parisina; Un sogno. Traduzione di Andrea Maffei. Milano, Hoepli. 1886. [64º
[Pagliaini, 1901.]

Collation—
Pp. 198.

VII.

Misteri, novelle e liriche. Traduzione di Andrea Maffei. Firenze, Le Monnier. 1890. [64º
[Pagliaini, 1901.]

Collation—
Pp. xxxviii. + 441.

Polish.

I.

Poemata i powieści...Przez B. hr. K. [Brunona hr. Kicińskiego]. Tom. 1. (Oblężenie Koryntu, Korsarz.) *Warszawa*, 1820. [8º.
Part of "Biblioteka Romansów," etc. Wyd. przez W. Małecką.

II.

Powieści, przekład Wandy Maleckiéj. (Mazepa, przek. H. Dembińskiego, Paryzyna, Giaur, Upiór.) pp. 196.
w druk. J. Wróblewskiego: Warszawa, 1828. [8º.
Wybor Romansów, wyd. W. Maleckiéj. Tom. XIII.
[Another edition.] *Warszawa*, 1831. [8º.

III.

Paryzyna, Kalmar i Orla, dwa poemata...Przekład Ign. Szydłowskiego. pp. 58.
druk. J. Zawadzkiego: Wilno, 1834. [8º.

IV.

Poezye/ Lorda Byrona/ tłumaczone/ Giaur/ przez/ Adama Mickiewicza,/ Korsarz/ Przez/ Edwarda Odyńca./ Wydanie Alexandra Jełowickiego / W. Paryżu./ 1835/ [12º

Collation—
Pp. xiv. + 202.

V.

Tłómaczenia/ Antoniego Edwarda/ Odyńca./ Tom Drugi./ Narzeczona z Abydos./ W Lipsku/ u Breitkopfa i Haertela. 1838./

Collation—
Pp. 216.
Note.—The translation of the *Bride of Abydos*, with the Notes, is on pp. 1–83 of this volume.

VI.

Tłomaczenia/ Antoniego Edwarda/ Odyńca./ Tom Trzeci./ Korsarz./ Niebo i Ziemia./ W Lipsku/ u Breitkopfa i Haertela./ 1841./ [12°

Collation—
Pp. 201.
Note.—The translation of the *Corsair*, with Notes, is on pp. 1–113; of *Heaven and Earth*, pp. 116–201.

VII.

Poematá. Z oryginału przełożył Ant. Zawadzki. (Żale Tassa; Werner; Narzeczona z Abydos; Wyspa.) pp. 392. *M. Skimborowicz: Warszawa*, 1846. [8°.

VIII.

Pieśń Poematów/ Lorda Birona/ Przełożył/ Franciszek Dmerykraj Morawski./ Nakładem Autora./ Leszno./ Drukiem Ernesta Günthera./ 1853./ [8°

Collation—
Pp. 472.
Note.—The translations include *Manfred; Mazepta; The Siege*, &c.; *Parisina*; and *The Prisoner, etc.*

IX.

KRUGER (Karol) Przekłady i rymy własne. 5 tom. *Druk. E. Skiwskiego: Warszawa*, 1876. [8°.
Tom. 3. Parisina. Lara. Kain. Poezje ulotne.
Tom. 4. Poezje ulotne Lorda Byrona.

Portuguese.

Traducções/ Poeticas/ de/ Francisco José Pinheiro Guimarães/ Bacharel em sciencias sociaes e juridicas/ Childe

Harold e Sardanapalo,/ De Lord Byron;/ O Roubo da Madeixa, de Pope;/ Hernani, de Victor Hugo/ Rio de Janeiro/ Typographia universal de Laemmert/ Rua dos Invalidos, 61 B./ 1863/ [8º

Collation—
Pp. 636.
Note.—The Title-page, a Dedication, and *O Sonho*, an imitation of Byron's *Dream*, are unpaged. The translations of *Childe Harold*, Cantos I.–IV., and of *Sardanapalus*, are on pp. 1–424.

Roumanian.

Din Scrierile/ Loui/ Lord Byron/ 3 Pt / Tradduce/ de/ J. Eliad/ Boukouresti/ In Tipographia loui Eliad/ 1834/ [8º

Collation—
Pp. 74.
Note.—The Title-page, in old Roumanian character, has been transliterated. The translations consist of *The Prisoner of Chillon*, *The Lament of Tasso*, and *Beppo*. The volume concludes with a Half-title, *The Vampire*.

Spanish.

I.

Odas/ A Napoleon,/ Por lord Byron./ Traduccion castellana./ [Emblem—eagle flying to the sun.] Paris,/ Libreria americana,/ Calle del Temple, Nº 69./ 1830./ [12º

Collation—
Pp. 60.
Note.—The translations include the *Ode to Napoleon Buonaparte; Napoleon's Farewell; On the Star of "The Legion of Honour;" From the French; Ode from the French.*

II.

Biblioteca Jané./ Poemas/ de Lord/ Byron,/ Con notas, comentarios y aclaraciones/ Primera version española, en vista de la ultima edicion/ Por Ricardo Canales./ Lara.—El Sitio de Corinto.—Parisina.—Mazeppa./—La Peregrinacion de Childe—Harold.—Las Lamentaciones/ del Tasso.—Beppo./ Barcelona./ Jané Hermanos, Editores./ Ronda de San Antonia, 58./ [? 1876.] [8º

Collation—
Pp. 352 + *Indice*, p. [353].

III.

Cuatro poemas/ de/ Lord Byron/ Traducidos en verso castellano/ Por/ Antonio Sellen/ Parisina.—El prisionero de Chillon.—/ Los lamentos del Tasso.—La novia de Abydos/ New York./ Imprenta y librería de N. Ponce Leon, 40 y 42 Broadway/ 1877/ [12º

Collation—

Pp. xiii. + *15*–111.

IV.

D. Juan/ El Hijo de Doña Inés/ Poema de/ Lord Byron/ seguido de/ Las lamentaciones del Tasso/ del proprio autor/ Version de/ J. A. R./ Ilustrada con dibujos á la pluma/ Por R. Escaler/ Barcelona/ Administracion : Nueva San Francisco, 11 y 13/ 1883/ [8º

Collation—

Pp. viii. + *9*–414 + *Indice*, p. [415].

Note.—Part of the "Biblioteca Amena é Instructiva."

COLLECTIONS OF DRAMAS.

I.

Dramas/ By/ Lord Byron./ In Two Volumes./ Vol. I./ London :/ John Murray, Albemarle Street./ 1837./ [12º

Collation—

Vol. I. : pp. 403.

Vol. II. : pp. 391.

Note.—Vol. I. contains *Manfred; Marino Faliero; Heaven and Earth; Sardanapalus.* Vol. II. contains *The Two Foscari; Cain; The Deformed Transformed; Werner.* The Title-vignette on the illustrated Title-page of Vol. I. is "Fall of the Staubach," engraved by E. Finden, from a drawing by G. Bulmer from a sketch by Mrs. Somerville. These volumes, together with the *Miscellanies*, *Tales*, etc., were bound in green cloth, with Lord Byron's arms with supporters stamped in gold on one side.

II.

Dramas./ By Lord Byron./ In Two Volumes.—Vol. I./ Containing/ Manfred./ Marino Faliero./ Heaven and Earth./ Sardanapalus./ London :/ John Murray, Albemarle Street./ 1853./ [8º

Collation—

Vol. I. : pp. 325. The Imprint (*Bradbury & Evans, Printers, Whitefriars.*) is at the foot of p. 325.

Vol. II. : pp. 318. The Imprint (*London : Bradbury & Evans, Printers, Whitefriars*) is at the foot of p. 318.
Note.—Vol. II. contains *The Two Foscari, Cain, The Deformed Transformed*, and *Werner.*

TRANSLATIONS OF COLLECTIONS OF DRAMAS.

German.

Lord Byrons/ Dramatische Werke./ Deutsch/ von/ W. Grüzmacher./ Manfred. Kain. Himmel und Erde. Sardanapal./ Hildburghausen./ Verlag des Bibliographischen Instituts./ 1870./ [8º

Collation—
Pp. 323 + Inhalt, p. [324].
Note.—No. 112 of the "Bibliothek Ausländischer Klassiker."

Italian.

I.

Marino Faliero/ E/ I Due Foscari/ Tragedie/ di/ Lord G. Byron/ Versione dall' originale inglese/ del/ P. G. B. Cereseto/ Delle scuole pie./ Savona 1845./ Presso Luigi Sambolino/ Editore-librajo./ [8º

Collation—
Pp. 304.

II.

Tragedie/ di/ Giorgio Lord Byron/ Traduzione/ del/ Cav. Andrea Maffei./ Sardanapalo.—Marino Faliero./ I Due Foscari./ Firenze./ Felice Le Monnier./ 1862./ [8º

Collation—
Pp. 493 + Indice, p. [495].

Spanish.

Poemas dramáticos/ De Lord Byron/ Caín.—Sardanápalo. —Manfredo./ Traducidos en verso castellano/ Por D. José Alcalá Galiano/ con una carta prólogo de/ D. Marcellino Menéndez y Pelayo/ Madrid/ Imprenta de A. Pérez Dubrull/ Flor Baja, núm. 22./ 1886./ [8º

Collation—
Pp. xxxvi. + 382.
Note.—Vol. 45 of the "Coleccion de Escritores Castellanos."

POEMS, DRAMAS, AND COLLECTIONS OF POEMS.

The Age of Bronze.

The/ Age of Bronze ;/ or,/ Carmen Seculare et Annus Haud Mirabilis./ "Impar *Congressus* Achilli."/ London, 1823 :/ Printed for John Hunt,/ 22, Old Bond street./ [8º

Collation—

Half-title (R. *London: Printed by C. H. Reynell, Broad Street, Golden Square.*/), pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–36. The Imprint (*London :/ C. H. Reynell, Printer, 45, Broad-Street, Golden-Square.*/) is at the foot of p. 36.

Note.—The Second and Third Editions are identical with the First, save that in the Third Edition the Imprint at the foot of p. 36 runs thus: *London:/ Printed by C. H. Reynell, Broad Street, Golden-Square.* A page of advertisements ("*Works about to be published by* Mr. John Hunt, 22, *Old Bond Street*") follows p. 36 in the Second Edition. The *Age of Bronze* was reissued by John Hunt in 1825 and in 1830 (the Miscellaneous Works, Part II. pp. 1–35), and by (?) W. Dugdale, 1824, together with other poems; and, in France, by A. and W. Galignani, Paris, 1823 (12º), but was not included in any of John Murray's Collected Editions till 1831.

Beppo.

I.

Beppo,/ A Venetian Story./ ROSALIND. Farewell, Monsieur Traveller: Look, you lisp, and wear/ Strange suits; disable all the benefits of your own country; be out of love/ with your Nativity, and almost chide God for making you that countenance/ you are; or I will scarce think that you have swam in a GONDOLA./ AS YOU LIKE IT, Act iv. Sc. 1./ *Annotation of the Commentators.*/ That is, been at *Venice*, which was much visited by the young English/ gentlemen of those times, and was then what *Paris* is *now*—the seat of all dissoluteness. S. A./ Second Edition./ London :/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—

Pp. 49. The Imprint (*T. Davison, Lombard-Street, Whitefriars, London.*/) is at the foot of the Reverse of the Half-title.

Note (1).—The Text numbers 95 stanzas.

Note (2).—"Beppo, a Venetian Story. [Quotation.] London: *John Murray, Albemarle Street.* 1818. 8vo. Pp. 49" (the First Edition), is included in the catalogue of the *Rowfant Library*, 1886, p. 146.

II.

Beppo,/ A Venetian Story./ By Lord Byron./ [Motto, nine lines, as above.] Fifth Edition./ London :/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—

Pp. 51. The Imprint, as above, is at the foot of p. 51. The Imprint (*T. Davison, Lombard-Street, Whitefriars.*/) is at the foot of the Reverse of the Half-title.

Note.—The Text numbers 99 stanzas. Byron sent four additional stanzas, viz. stanzas xxviii., xxxviii., xxxix., lxxx., to Murray *circ.* March 9, 1818. A Second Edition of Beppo, *vide supra*, was published March 12, 1818, and the fifth, May 30, 1818. The intervening editions, third and fourth, were not advertised in the *Morning Chronicle, Morning Post, Courier*, and, in the absence of direct evidence, it may be conjectured that the additional stanzas first appeared in the Fifth Edition. A Sixth Edition, and a Seventh Edition identical with the Fifth Edition, were issued in 1818.

III.

Beppo; a Venetian Story. Boston. 1818. [12º

Collation—

Pp. 36.

IV.

Beppo, A Venetian Story. Paris, A. and W. Galignani. 1821. [12º

[Quérard, 1827.]

Translations of Beppo.

Dutch.

Vertalingen/ En/ Navolgingen/ In Poezy/ door/ Mr. J. Van Lennep./ [Motto, seven lines.] Te Amsterdam, bij/ P. Meljer Warnars./ 1834./ [8º

Collation—

Beppo,/ Eine Venetiansche/ Vertelling./ Naar het Engelsch/ van/ Lord Byron./ pp. 119–159.

Note.—The Title-vignette is the Muse of Poetry with Cupids and scrolls labelled Walter Scott, Moore, Byron, and Shakespeare.

French.

S. Clogenson/ Beppo/ Poëme/ de Byron/ Traduit en vers français, avec texte anglais en regard/ Paris,/ Michel

Lévy frères, libraires éditeurs/ Rue Vivienne, 2 bis, et boulevard des Italiens, 15/ à la librairie-nouvelle./ 1865./ [12º

Collation—
Pp. 159 + Notes, pp. [161, 162].

Russian.

Беппо...пер. Д. Минаева. ["Современникъ," 1863. No. 8.]

Spanish.

Beppo, novela veneciana, por L. B. traduccion castellana. Paris, 1830. [8º

[*Le Moniteur*, etc., 1845.]

Swedish.

Beppo,/ En Venetiansk Historia/ AF/ Lord Byron./ Af Lord Byron./ Öfversättning/ Af/ Talis Qualis./ Stockholm,/ J. L. Brudins Förlag./ [8º

Collation—
Pp. 48. (A Preliminary Note, *n.p.*, on fly-leaf.)
Note.—Part (No. 5) of "Byron's Poetiska Berättelser," 1853, etc.

Bride of Abydos.

I.

The/ Bride of Abydos./ A Turkish Tale./ By Lord Byron./ Had we never loved so kindly,/ Had we never loved so blindly,/ Never met or never parted,/ We had ne'er been broken-hearted./ Burns./ London/ *Printed by T. Davison, Whitefriars*, For John Murray, Albemarle-Street./ 1813./ [8º

Collation—
Title, one leaf; Dedication, one leaf; Text, pp. 1–60; Notes, pp. 61–72. The Imprint (*T. Davison, Lombard Street,/ Whitefriars, London*/) is at the foot of p. 72.
Note.—Canto I. numbers 483 lines; Canto II., 724 lines (*not*, as numbered, 722 lines, line 492 being numbered 490).

II.

The/ Bride of Abydos./ A Turkish Tale./ By Lord Byron./ [Motto, five lines, as above.] Second Edition./ London :/ *Printed by T. Davison, Whitefriars*,/ For John Murray, Albemarle-Street./ 1813./ [8º

Collation—
Vide supra.
Note.—Canto II. numbers 730 lines (not, as numbered, 724). On p. 45, after line 401, six additional lines ("Blest as the Muezzin's, . . . long-loved voice endears") are inserted; but line 414 is numbered 410, and the wrong enumeration of the First Edition is repeated. A Third Edition is identical with the Second.

III.

The/ Bride of Abydos,/ etc. Fourth Edition,/ etc. 1813./ [8º

Collation—
Vide supra.
Note.—Canto II. numbers 732 lines. The additions in the Fourth Edition are lines 662, 663 (p. 57), "Hark —— to the hurried," etc. The enumeration of the lines is correct. A Fifth Edition is identical with the Fourth.

IV.

The/ Bride of Abydos,/ etc. Sixth Edition,/ etc. 1814./ [8º

This edition is identical with the Second and Third Editions. Lines 622, 623 are omitted. Seventh, Eighth, and Tenth Editions, issued in 1814, are identical with the Fourth. An Eleventh Edition was issued in 1815.

V.

The Bride of Abydos./ A Turkish Tale./ By Lord Byron./ Had we never loved so kindly,/ Had we never loved so blindly,/ Never met or never parted,/ We had ne'er been broken-hearted./ Burns./ Philadelphia :/ Published by Moses Thomas,/ No. 52 Chestnut-Street./ William Fry, Printer./ 1814./ [12º

Collation—
Pp. 72.

VI.

The Bride of Abydos :/ A Turkish Tale,/ By Lord Byron./ [Motto.] [London, 1844.]

Collation—
Pp. 1–39.
Note.—Part of "Clarke's Home Library."

Translations of Bride of Abydos.

Bohemian.

Lorda Byrona/ Nevěsta z Abydu./ Pověst turecká./ Z anglického přeložil/ Josef V. Frič./ V Praze./ Tisk a náklad Jaroslava Pospíšila./ 1854./ [16º

Collation—
Pp. 66.

Bulgarian.

Абидоска Невѣста, поболгарилъ П. Д. Катраловъ. *Москва*, 1850.

Dutch.

De/ Abydeensche/ Verloofde./ Uit het Engelsch van/ Lord Bijron/ door/ Mr. J. Van Lennep./ Te Amsterdam, bij/ P. Meijer Warnars./ 1826./ [8º

Collation—
Pp. iv. + 67.
Note.—The Title-vignette represents a pillar with skull and cross-bones struck by lightning. The "ghastly-turbaned head" (line 1208) hovers above. There is a Half-title, with Motto and Transl., on the Reverse.

French.

I.

Zuleika et Selim, ou la vierge d'Abydos: par lord Byron: trad. de l'anglais par Léon Thiessé; et suivi de notes augmentées du *Fare Thee Well*, et autres morceaux du même auteur. A Paris, chez Plancher. 1816. [12º
[*B. de la France*, Oct. 5, 1816.]

II.

La Fiancée d'Abydos, poëme en II chants, avec des notes; imité de l'angl. par Aug. Clavareau, Gand, Houdin. 1823. [8º
[Quérard, 1827.]

German.

I.

Die Braut von Abydos. Deutsch v. Dr J. v. Adrian. Frankfurt-a-M., Sauerländer. 1819. [8º
[*Centralblatt*, 1890, vii. 456.]

II.

Die Braut von Abydos, eine türkische Sage. Getreu in's Deutsche übers. u. seinen Schülern gewidmet von Finck de Bailleul. Landau. 1843. [8°

[Kayser, 1848.]

III.

Die Braut von Abydos. Aus der engl. in freie, deutsche Dichtg. übertrag. von Frdr. Kley. Halle, Schmidt. 1884. [8°

[Kayser, 1887.]

Collation—
Pp. 62.

Hungarian.

Az abydoszi ara. [*The Bride of Abydos*, transl. by Tercsi.] Hangok a multból és Byrontol énekek. pp. 25–66. B'pest. 1884.
[*Egyetemes Philologiai Közlöny*, 1901, xxv. 227.]

Italian.

La fidanzata d'Abido. Traduzione di Giov. Giovio. Milano, Guglielmini. 1854. [8°

[Pagliaini, 1901.]

Polish.

Dziewica z Abydos, poema. Przekł. Wł. hr. Ostrowskiego. *Warszawa, Glücksberg.* 1818. [8°

Collation—
Pp. 94.

Russian.

I.

Абидосская Невѣста. Турецкая повѣсть. М. Качеповскій. Выборъ изъ сочиненій лорда Байрона. 1821.
Note.—Bride of Abydos, pp. 177–255.

II.

Невѣста Абидосская. Турецкая повѣсть лорда Байрона. Переведъ съ англійскаго Иванъ Козловъ.
pp. i.–x. 1–92. *С.-Петербургъ*, 1826. 8°.

Second edition. *С.-Петербургъ*, 1831. 16°.

III.

Абидосская Невѣста...Передѣлана...М. Полѣтковской. *Москва*, 1859. [8°.

Collation—
Pp. 1–57.

Swedish.

Bruden Från Abydos,/ En Turkisk Berättelse/ Af/ Lord Byron./ Öfversättning./ Stockholm,/ J. L. Brudins Förlag./ [8º

Collation—
Pp. 72.
Note.—No. 7 of "Byron's Poetiska Berättelser," 1853, etc.

Cain.

[*Note.*—*Cain, A Mystery* was published by John Murray, together with *Sardanapalus, A Tragedy*, and *The Two Foscari, A Tragedy*, Dec. 21, 1821; *vide post, Sardanapalus, A Tragedy*, No. i. (p. 293).]

I.

Cain :/ A Mystery./ By the author of Don Juan./ "Now the Serpent was more subtil than any beast of/ the field which the Lord God had made."/ Gen. iii. 1./ London :/ *Printed for the Booksellers*,/ By W. Benbow, Castle-Street, Leicester-Square./ 1822./ [12º

Collation—
Pp. vii. + 8–93.

II.

Cain ;/ A Mystery./ By Lord Byron./ To which is added/ a Letter from the Author/ To/ Mr Murray, the original Publisher./ "Now the Serpent was more subtil than any Beast of the Field which the Lord/ God had made."/ Gen. iii. 1./ Second Edition./ London :/ Printed and Published by R. Carlile, 55, Fleet Street./ 1822./ [8º

Collation—
Pp. iv. + 5–23 + Letter, etc., p. [24].

III.

Cain ;/ A Mystery./ By Lord Byron./ "Now the Serpent was more subtil than any beast of the/ field which the

Lord God had made."/ Gen. iii. 1./ London :/ Printed for the Booksellers,/ *By H. Gray, N° 2, Barbican.*/ 1822./ [12°

Collation—
Pp. vii. + 8–72.

IV.

Cain, A Mystery. New York. 1822. [24°

Collation—
Pp. 100.

V.

Cain, a Mystery. Paris, A. and W. Galignani. 1822. [12°
[Quérard, 1827.]

VI.

Cain,/ A Mystery./ By Lord Byron./ "Now the Serpent was more subtil than any beast of the/ field which the Lord God had made."/ Gen. iii. 1./ London :/ Printed for the Booksellers,/ Published by W. Benbow, 252, High Holborn./ 1824./ [12°

Collation—
Pp. vii. + 8–85.

VII.

Lord Byron's/ Cain, A Mystery :/ with/ Notes :/ Wherein the/ Religion of the Bible/ Is considered, in reference to acknowledged/ Philosophy and Reason./ By Harding Grant;/ *Author of "Chancery Practice."*/ "Judge Righteous Judgment,"/ "Prove all things."/ "Justify the ways of God."/ London :/ William Crofts, 19, Chancery Lane./ 1830./ [8°

Collation—
Pp. xvi. + 432.

VIII.

Cain ;/ A Mystery./ By Lord Byron./ "Now the Serpent was more subtil than any beast of the field/ which the Lord God had made."—Gen. iii. 1./ To which is added/ A Letter from the Author/ To/ Mr. Murray, the original Publisher./ London :/ J. Watson, 33, Windmill Street,/ Finsbury./ 1832./ [12°

Collation—
Pp. iv. + 5–47 + Letter, etc., p. [48].

IX.

Cain, a Mystery. Breslau, Kern. 1840. [16º
[Kayser, 1841.]

X.

Cain./ By/ Lord Byron./ "I tread on air, and sink not; yet I fear to sink."/ New and Complete Edition.—Price One Penny./ London: J. Dicks, 313, Strand; and all Booksellers./ New York Samuel French & Son, 122, Nassau Street—Sole Agents./ 1883, etc./ [12º

Collation—
Pp. 143-160.
Note.—No. 203 of "Dicks' Standard Plays."

Translations of Cain.

Bohemian.

Kain/ Dramatická Báseň/ Lorda Byrona/ Přeložil/ Jose Durdík/ V Praze/ Tisk a náklad dra. Ed. Grégra/ 1871/ [8º

Collation—
Pp. 117.

French.

Caïn,/ Mystère dramatique/ En trois actes,/ De Lord Byron,/ Traduit en vers français,/ Et réfuté dans une suite de remarques philosophiques/ et critiques;/ Précédé/ d'une lettre adressée à Lord Byron, sur les motifs/ et le but de cet ouvrage,/ Par Fabre d'Olivet./ à Paris,/ Chez Servier, libraire,/ rue de L'Oratoire, Nº 6./ 1823./ [8º

Collation—
Pp. 248 + p. [249], Table (R. "Fautes à corriger").

German.

I.

Cain, ein Mysterium. Deutsch v. G. Parthey. Berlin, Nicola'ische Buchh. 1831. [12º
[*Centralblatt*, vii. 468.]

II.

Cain. Ein Mysterium. Von Lord Byron. Frei übers. v. Adf. Seubert. Leipzig. 1871-1876.
[Kayser, 1877.]

Collation—
Pp. 70.
Note.—No. 779 of *Universal Bibliothek.*

Hebrew.

קַיִן/ שיר־חזיון על־פי כתבי הקדש/ מאת/ לורד בַּיְרוֹן/ תרגם מאנגלית לעברית/ דוד פרישמן/ וואַרשא תרס

Collation—
Pp. xl. + 44.

Hungarian.

I.

Kain. [*Cain*, transl. by Ilona Györy.] Franklin-Társulat. 1895.
[*Eg. Phil. Köz.*, 1901, xxv. 222.]

II.

Kain. [*Cain*, transl. by Lajos Mikes.] (*Magyar Könyvtár*, p. 128.) B'pest, Lampel. 1898.
[*Eg. Phil. Köz.*, 1901, xxv. 224.]

International Language.

Kain./ Mistero/ de/ Lord Byron/ (Bajron)./ Tradukis A. Kofman./ Nurnbergo./ Presejo de W. Tümmel./ 1896./ [8º

Collation—
Pp. ix. + 102.

Italian.

Caino: mistero, tradotto da Andrea Maffei. Milano, Pirola. 1852–6. [8º
[Pagliaini, 1901.]

Polish.

Kain./ Poemat Dramatyczny/ Lorda Bajrona/ W trzech aktach/ przełożył/ Adam Pajgert./ A waż był chytrzejszy nad wszystkie/ zwierzęta polne, które uczynił Pan Bóg./ Genezis R. III. w. 1./ Lwów/ Nakładem Wydawnictwa Dziennika Literackiego./ 1868./ [8º

Collation—
Pp. 125.

Russian.

I.

Каинъ...Переводъ Ефрема Барышева. *С.-Петербургъ*, 1881.

II.

Канпъ...Переводъ П. А. Каченова. *Москва*, 1883.

Childe Harold's Pilgrimage.

I.

Childe Harold's Pilgrimage./ A Romaunt./ By/ Lord Byron./ L'univers est une espèce de livre, dont on n'a lu que la première page quand on n'a vu que son pays./ J'en ai feuilleté un assez grand nombre, que j'ai trouvé également mauvaises. Cet examen ne m'a point/ été infructueux. Je haïssais ma patrie. Toutes les impertinences des peuples divers, parmi lesquels j'ai vécu,/ m'ont réconcilié avec elle. Quand je n'aurais tiré d'autre bénéfice de mes voyages que celui-là, je n'en re/gretterais ni les frais, ni les fatigues./ *Le Cosmopolite.*/ London :/ Printed for John Murray, 32, Fleet-Street ;/ William Blackwood, Edinburgh ; and John Cumming, Dublin./ *By Thomas Davison, White-Friars.*/ 1812./ [4º

Collation—

Title, one page, pp. i., ii. ; Preface, pp. iii.–vi. ; Cont. (*Errata* on Reverse) ; Sec. Half-title, pp. 1, 2 ; Text, pp. 3–226 + two pages of publisher's advertisements, pp. [227, 228]. The Imprint (*T. Davison, Lombard Street,/ Whitefriars, London.*/) is at the foot of p. [228].

Contents—

Childe Harold's Pilgrimage, Canto I. . . . . p. 1
Childe Harold's Pilgrimage, Canto II. . . . . p. 59
Notes to Canto I. . p. 111
Notes to Canto II. . p. 119
Poems—
I. Written in an Album p. 165
II. To . . . . . p. 166
III. Stanzas . . . p. 169
IV. Stanzas . . . p. 171
V. Written at Athens p. 177
VI. Written after Swimming, etc. . . . . p. 178
VII. Song . . . p. 181
VIII. Translation of a Greek War Song . . . . p. 183
IX. Translation of a Romaic Song . . . . . p. 186
X. Written Beneath a Picture p. 189
XI. On Parting . p. 190
XII. To Thyrza . p. 192
XIII. Stanzas . . p. 195
XIV. To Thyrza . p. 197
Appendix—
Romaic Books and Authors p. 203
Specimens of the Romaic p. 207
Fac Simile of a Romaic Letter [inserted between Cont. and Half-title]

II.

Childe Harold's Pilgrimage./ A Romaunt./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, seven lines.] The Second Edition./ London :/ Printed for John Murray, Fleet Street ;/ William Blackwood, Edinburgh ; and John Cumming,/ Dublin./ *By Thomas Davison, White-Friars.*/ 1812./ [8º

Collation—

Half-title; Title, one leaf; Preface ; Cont., pp. i.–xii. ; Note on the Errors in the Inscriptions at Orchomenus, *n.p.* ; Text, pp. 1–300. The Imprint (*T. Davison,/ Lombard Street, White-friars, London.*/) is at the foot of p. 300.

Contents—

Childe Harold's Pilgrimage, Cantos I. (93 stanzas), II. (88 stanzas) (N.) . . pp. 3–201
Poems (as in First Ed., Nos. I.–XIV.), . . pp. 205–237
XV. Euthanasia . p. 241
XVI. Stanzas ("And thou art dead," etc.) . . p. 244
XVII. Stanzas ("If sometimes," etc.) . . . p. 249
XVIII. On a Cornelian Heart, etc. . . . . p. 252
XIX. To a Youthful Friend p. 253
XX. To . . . ("Well ! thou art happy") . . . p. 260
Appendix . . . p. 267
Specimens of the Romaic p. 273
Fac Simile of a Romaic Letter [inserted between Half-title and Title]

III.

Childe Harold's Pilgrimage,/ A Romaunt: and/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] Third Edition./ London: *Printed by T. Davison, Whitefriars,*/ For John Murray, Fleet Street ;/ W. Blackwood, Edinburgh ; and J. Cumming, Dublin./ 1812./ [8º

Note.—Collation and Cont. are identical with those of the Second Edition. The Note on the Errors in the Inscriptions at Orchomenus is omitted. The Fac Simile of a Romaic Letter is inserted at the end of the volume, after p. 300.

IV.

Childe Harold's Pilgrimage,/ a Romaunt :/ and/ Other Poems./ By Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] Fourth Edition./ London :/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Fleet Street ;/ William Blackwood, and J. Ballantyne and Co. Edin-/ Burgh ; and J. Cumming, Dublin./ 1812./ [8º

Collation—

Title, one leaf, pp. iii., iv. ; Preface, pp. v.–ix. ; Addition to

the Preface, pp. ix.–xii.; Cont., pp. xi., xii. (*sic*); Text, pp. 1–300. The Imprint is at the foot of p. 300.

Note.—The Cont. are identical with those of the Second Edition. The Fac Simile of the Romaic Letter is inserted at the beginning of the volume (in a bound copy between pp. 184, 185).

V.

Childe Harold's Pilgrimage,/ A Romaunt:/ and/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] Fifth Edition./ London:/ *Printed by T. Davison, Whitefriars,*/ For John Murray, (*removed to*) Albemarle-Street;/ William Blackwood, Edinburgh; and J. Cumming,/ Dublin./ 1812./ [8º

Collation—

Half-title, pp. iii., iv.; Title, one leaf, pp. v., vi.; Preface, pp. vii.–xi.; Addition to the Preface, pp. xi.–xiv.; Cont., pp. xv.–xvi.; Text, pp. 1–300. The Imprint is at the foot of p. 300.

Note.—The Cont. are identical with those of the Second Edition; but the Fac Simile of the Romaic Letter is not mentioned in the Table of Cont. nor inserted in the volume.

VI.

Childe Harold's Pilgrimage,/ A Romaunt:/ and/ Other Poems./ By Lord Byron./ [Motto—*Le Cosmopolite.*] The First American Edition./ Philadelphia:/ Published by Moses Thomas,/ No. 52, Chestnut-Street./ William Fry, Printer. 1812./ [12º

Collation—

Pp. 179.

Note.—"For sale in Philadelphia, by the publisher, M. Carey, and Bradford and Inskip; in New York, by Inskip and Bradford, and J. Eastburn; in Boston, by Munroe and Francis, and West and Blake; and in Baltimore, by F. Lucas, Junr. William Fry, Printer. 1812."

VII.

Childe Harold's Pilgrimage,/ A Romaunt:/ And/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] The Sixth Edition./ London:/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Bookseller to the Admiralty,/ And to the Board of Longitude,/ 50, Albemarle-Street./ 1813./ [8º

Note.—The Collation and Cont. are identical with those of the Fifth Edition; but in the Table of Cont. the words "Fac Simile of a Romaic Letter" occur as in the Fourth Edition; but in the

copy belonging to the British Museum the letter is not inserted. In the Sixth Edition the words *Childe Harold's Pilgrimage* are printed in Roman type, and the words *A Romaunt* in Gothic type, whereas in all other editions *Childe*, etc., is in Gothic, and *A Romaunt* in Roman type.

VIII.

Childe Harold's Pilgrimage,/ A Romaunt :/ And/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] Seventh Edition./ London :/ *Printed by Thomas Davison, Whitefriars*,/ For John Murray, Albemarle-Street,/ 1814./ [8º

Collation—

Half-title; Title, one leaf; Preface, etc.; Cont., pp. iii.–xvi.; Text, pp. *1*–296. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is at the foot of p. 296. The Fac Simile of the Romaic Letter is inserted between pp. 294, 295.

Contents—

To Ianthe . . . p. 3
Childe Harold's, etc., Canto I. (93 stanzas) . . . . p. 6
Childe Harold's, etc., Canto II. (98 stanzas) . . . p. 65
Notes to Canto I. . p. 121
Notes to Canto II.. p. 125
Poems—
Nos. I.–XX. as in Eds. II.–VI. . . . . p. 191
XXI. From the Portuguese p. 245
XXII. Impromptu in Reply to a Friend . . . . p. 246
XXIII. Address to Drury-Lane Theatre . . . p. 246
XXIV. To Time . p. 250
XXV. Translation of a Romaic Love Song . p. 252
XXVI. A Song ("Thou art not false," etc.) . . p. 255
XXVII. Origin of Love p. 257
XXVIII. Remember him p. 257
XXIX. Lines inscribed upon a Cup formed from a Skull p. 261
Romaic Books and Authors p. 264
Specimen of the Romaic p. 271

IX.

Childe Harold's Pilgrimage,/ A Romaunt :/ And/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, five lines.] Eighth Edition./ London :/ Printed for John Murray, Albemarle-Street :/ *By Thomas Davison, Whitefriars.*/ 1814./ [8º

Collation—

Title, one leaf, pp. i., ii.; Preface, pp. iii.–vii.; Addition to the Preface, pp. vii.–x.; Cont., pp. xi., xii.; Text, pp. *1*–296.

Note.—The Cont. are identical with those of the Seventh Edition.

X.

Childe Harold's Pilgrimage,/ A Romaunt:/ And/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, five lines.] Tenth Edition./ London:/ Printed for John Murray; Albemarle-Street,/ 1815./ [8º

Collation—

Title (R. *T. Davison, Lombard street/ Whitefriars, London.*/), pp. i., ii.; Preface, pp. iii.–vii.; Addition to the Preface, pp. vii.–x.; Cont., pp. xi., xii.; Text, pp. 1–302. The Imprint (*T. Davison, Lombard-Street, /Whitefriars, London.*/) is in the centre of p. [304].

Note.—The Cont. are identical with those of the Seventh Edition, save for the insertion of a thirtieth (No. XXX., p. 263) poem, "On the Death of Sir Peter Parker."

XI.

Childe Harold's Pilgrimage./ Canto the Third./ By Lord Byron./ "Afin que cette application vous forçât de penser à autre chose; il n'y a/ en vérité de remède que celui-là et le temps."/ Lettre du Roi de Prusse à D'Alembert, Sept. 7, 1776./ London:/ Printed for John Murray, Albemarle-Street./ 1816./ [8º

Collation—

Half-title (R. Published THIS DAY in 8vo. 5*s.* 6*d.*/ THE PRISONER OF CHILLON;/ A DREAM;/ And Other Poems./ By the Right Hon. Lord Byron./ *T. Davison, Lombard Street,/ Whitefriars, London.*/); Title, one leaf; Text, pp. 1–79.

Note (1).—The Imprint, as above, is at the foot of p. 79; and on the reverse of p. 79, "List of the Poems," etc.

Note (2).—*Childe Harold's Pilgrimage*, Canto III., was published at Boston, 1817, 16º, pp. 72; and, together with *The Prisoner of Chillon* and other Poems, at Philadelphia, 1817, 16º

XII.

Childe Harold's Pilgrimage./ Canto the Fourth./ By Lord Byron./ Visto ho Toscana, Lombardia, Romagna,/ Quel Monte che divide, e quel che serra/ Italia, e un mare e l'altro, che la bagna./ Ariosto, Satira iii./ London:/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—

Title, pp. i., ii.; Dedication, pp. iii.–xiv.; Cont., *n.p.*; Text, pp. 1–257. The Imprint (*T. Davison, Lombard-Street, Whitefriars, London.*) is at the foot of p. [259].

Contents—

Childe Harold's, etc., Canto IV. [N.] . . . . . p. 3
Poems. *Romance*, etc. p. 240
Translation . . . p. 241
Per Monaca. Sonetto di Vittorelli . . . . p. 256
Translation . . . p. 257

Note (1).—In another copy, Cont., *n.p.*, precedes the Dedication.

Note (2).—*Childe Harold's Pilgrimage*, Canto IV., to which are added *Beppo*, and other Poems, was published at Philadelphia in 1818, 24º, pp. 270.

XIII.

Childe Harold's/ Pilgrimage./ Canto the Fourth./ By Lord Byron./ [Motto—Ariost., Sat. iii., four lines.] New York:/ Published by James Eastburn and Co./ At the Literary Rooms, Broadway./ Clayton & Kingsland, Printers./ 1818./ [12º

Collation—

Pp. 143.

XIV.

Childe Harold's Pilgrimage,/ A Romaunt:/ And/ Other Poems./ By/ Lord Byron./ [Motto from *Le Cosmopolite*, six lines.] Eleventh Edition./ London:/ John Murray, Albemarle-Street./ 1819./ [8º

Note.—The Collation of the preliminary matter is identical with that of the Tenth Edition. The Cont. are also identical, save that on p. 274 a note headed "Conclusion" (on pp. 301, 302 of the Tenth Edition) is omitted. The Imprint (*London:/ Printed by Thomas Davison, Whitefriars.*/) is at the foot of p. 274.

XV.

Childe Harold's/ Pilgrimage./ A Romaunt,/ In Four Cantos./ By the Right Honourable/ Lord Byron./ In Two Volumes./ Vol. I./ [Vol. II.] Containing Cantos I., II./ London:/ John Murray,/ Albemarle-Street./ 1819./ [8º

Collation—

Vol. I.: Title (R. *London:/ Printed by T. Davison, Whitefriars.*/), pp. iii., iv.; Half-title (R. Motto, *Le Cosmopolite*, eight lines), pp. v., vi.; Preface, pp. vii.-xiv.; Cont., one leaf; Text, pp. *1*-218. The Imprint (*T. Davison, Lombard Street,/ Whitefriars, London.*/) is in the centre of p. [220].

Vol. II.: Title (R. Imprint, as above); Cont., one leaf; Text, pp. *1*-273; Advt. of *Historical Illustrations* (R. Imprint, *London:/ Printed by Thomas Davison, Whitefriars*), pp. [275, 276].

XVI.

Childe Harold's Pilgrimage. [Two vols.] Leipzig, Brockhaus. 1820. [8º

[Kayser, 1834.]

XVII.

Childe Harold's/ Pilgrimage./ A 'Romaunt./ By Lord Byron./ London :/ Printed and Published by W. Dugdale,/ Russell Court, Drury Lane./ 1825./ [12º

Collation—
Pp. vi. + 7–182.

XVIII.

Childe Harold's Pilgrimage. [Two vols.] Paris, A. and W. Galignani. 1825. [32º

XIX.

Childe Harold's/ Pilgrimage,/ A Romaunt :/ By Lord Byron./ London :/ Printed and Published by W. Dugdale/ 23, Russell Court, Drury Lane./ 1826./ [12º

Collation—
Pp. vi. + 1–162.

XX.

Childe Harold's/ Pilgrimage ;/ A Romaunt./ In Four Cantos./ By Lord Byron./ London :/ Printed for Thomas Colmer,/ 2, Bell-Isle, Battle Bridge./ 1827./ [24º

Collation—
Pp. vi. + 161.

XXI.

Childe Harold's Pilgrimage, a poem by Lord Byron. [Two vols.] Paris. 1827. [16º

[*Le Moniteur*, etc., 1845.]

XXII.

Childe Harold's Pilgrimage./ A Romaunt./ By the/ Right Hon. Lord Byron./ London :/ John Duncombe, 19, Little Queen Street,/ Holborn./ [1831 ?] [12º

Collation—
Pp. viii. + 9–270.
Note.—The Front. is "Lord Byron," by T. Phillips, R.A., engraved by R. Page.

XXIII.

Childe Harold's/ Pilgrimage./ A Romaunt/ By/ Lord Byron./ Campe's Edition./ Nuremberg and New York./ Printed and Published by/ Frederick Campe and C°/ [1831.] [12°

Collation—
Pp. 333.

XXIV.

Childe Harold's/ Pilgrimage./ A Romaunt./ By/ Lord Byron./ London :/ John Murray, Albemarle Street./ 1837./ [8°

Collation—
Pp. 329. The Imprint (*London :/ Printed by A. Spottiswoode, New-Street-Square./*) is in the centre of p. [330].

Note.—The Front., "Byron," is engraved by E. Finden, from the portrait by E. Sanders. The Vignette, or illustrated Title, is the "Lake of Geneva," engraved by E. Finden from a drawing by G. Stainfield, R.A. This edition is bound in green cloth, stamped with coat-of-arms, uniform with No. xiv. of Miscellaneous Poems.

XXV.

Childe Harold's Pilgrimage. Mannheim, Hoffmann. 1837. [12°
[Kayser, 1841.]

XXVI.

Childe Harold's Pilgrimage./ A Romaunt./ By Lord Byron./ London :/ John Murray, Albemarle Street./ 1841./ [8°

Collation—
Half-title (R. Motto from *Le Cosmopolite*, seven lines), pp. i., ii.; Title (R. *Bradbury and Evans,/ Printers extraordinary to the Queen,/ Whitefriars./*), pp. iii., iv.; Preface, and Addition to Preface, pp. v.–viii.; List of Embellishments, pp. ix.–xi.; Half-title, pp. xiii., xiv.; To Ianthe, pp. xv., xvi.; Text, pp. *1*–320. The Imprint, as above, is at the foot of p. 320.

Note.—The Front. is a portrait of "Lord Byron, in his Albanian Dress," by T. Phillips, R.A., engraved by W. Finden. The Title-vignette on illustrated title is the "Monument of Lysicrates," drawn by H. Warren, engraved by W. Finden. There are fifty-nine other "embellishments," and, inserted between pp. [228], [229], a Map of Lord Byron's Route through Spain, Portugal, Holland, etc., with "Picturesque Border."

XXVII.

Childe Harold's Pilgrimage, with Notes by Lord Byron, Carton demi rel. Jolie éd. London. 1842. [12º
[*Le Moniteur*, etc., 1845.]

XXVIII.

Childe Harold's Pilgrimage./ A Romaunt./ By Lord Byron./ London :/ John Murray, Albemarle Street./ 1853./ [8º

Collation—
Pp. xii. (To Ianthe, pp. xi., xii.) + 311. The Imprint (*London :/ Bradbury and Evans, Printers, Whitefriars.*/) is in the centre of p. [312].

XXIX.

Childe Harold herausg. von Aug. Mommsen. Hamburg, Th. Niemeyer. 1853. [Hamburg, 1869.] [8º
[Kayser, 1860.]

Collation—
Pp. iv. + 189.

XXX.

Childe Harold's/ Pilgrimage,/ von/ Lord Byron./ [Two Vols.] Erklärt/ von/ Ferd. Brockerhoff./ Erstes Bändchen./ Berlin./ Verlag von Th. Chr. Fr. Enslin./ 1854./ [8º

Collation—
Pp. 163.
Note.—Bdchn. of *Sammlung englischer Schriftsteller*. Berlin, Th. Enslin. 1853–1855. "Siebentes Bändchen" contains Cantos I., II.; "Neuntes Bändchen" (pp. 214), published in 1855, contains Cantos III., IV.

XXXI.

Childe Harold's Pilgrimage/ A Romaunt/ By Lord Byron/ Illustrated From Original Sketches/ London :/ John Murray, Albemarle Street./ 1859./ [8º

Collation—
Title (R. Motto, *Le Cosmopolite*, six lines; Note, two lines); Vignette, "Newstead Abbey" (R. The Illustrations drawn on Wood by Percival Skelton!/ Engraved by J. W. Whymper and J. Cooper./); List of Illustrations, four pages; Text, pp. *1*–329. The Imprint (*Printed by R. and R. Clark, Edinburgh*) is at the foot of p. 329.
Note.—This edition was reissued in 1869.

XXXII.

Childe Harold's Pilgrimage./ A Romaunt./ By Lord Byron./ New Edition./ London :/ John Murray, Albemarle Street./ 1860./ [8º

Collation—

Pp. 192. The Imprint (*London: Printed by William Clowes and Sons, Stamford Street*) is at the foot of p. 192.

Note.—Murray's Complete Edition. Price One Shilling. The Front. is "The Earliest Portrait of Byron. Taken at the age of 7 years, from an original by Kay, Edinburgh," engraved by E. Finden.

XXXIII.

Childe Harold's Pilgrimage./ A Romaunt./ By Lord Byron./ A New Edition./ London :/ John Murray, Albemarle Street./ 1860./ [8º

Collation—

Pp. 60. The Imprint (*London: Printed by William Clowes and Sons, Stamford Street,/ And Charing Cross.*/) is on Reverse of Title.

Note.—"Murray's Complete Edition." Price Sixpence. The Front. is a lithograph of the portrait of Lord Byron, by T. Phillips, R.A.

XXXIV.

Childe Harold's Pilgrimage. A Romaunt. Leipzig, B. Tauchnitz. 1862. [16º

[Kayser, 1865.]

XXXV.

Childe Harold's/ Pilgrimage/ A Romaunt/ By/ Lord Byron/ With a Memoir/ By/ William Spalding, A.M./ Professor of Logic and Rhetoric in the University of Saint Andrews/ Illustrated/ London/ Charles Griffin and Company/ Stationer's Hall Court/ [1866] [8º

Collation—

Pp. 180.

Note.—The Front. is an engraving of the medallion by E. W. Wyon.

XXXVI.

Childe Harold's Pilgrimage. A Romaunt. Mit erläut. Anmerkungen zum Schul- u. Privatunterricht bearb. von P. Weeg. 1867. [8º

Note.—No. V., Sammlung gediegener u. interessanter Werke der englischen Litteratur. Münster, Brunn's Verl. 1868–1870. [Kayser, 1871.]

XXXVII.

Byron's/ Childe Harold's/ Pilgrimage/ A Romaunt/ With Notes/ W. & R. Chambers/ London and Edinburgh/ 1877/ [12º

Collation—
Pp. 180.

XXXVIII.

Lord Byron/ Childe Harold's/ Pilgrimage/ Édition classique/ Par/ James Darmesteter/ Docteur ès-Lettres/ Directeur-Adjoint à l'École des Hautes Études/ Paris/ librairie Ch. Delagrave/ 15, rue Soufflot, 15/ 1882/ [8º

Collation—
Pp. xxxv. + 342.

XXXIX.

Childe Harold's Pilgrimage. Texte anglais, revu et annoté par l'abbé A. Julien. Paris, Poussielque frères. 1883. [12º

[Lorenz, 1886.]

XL.

Clarendon Press Series/ Byron/ Childe Harold/ Edited/ With Introduction and Notes/ By/ H. F. Tozer, M.A./ Fellow and Tutor of Exeter College, Oxford/ At the Clarendon Press/ 1885/ [*All rights reserved*]/ [8º

Collation—
Pp. 336.

XLI.

Childe Harold's Pilgrimage. Illustrated. London, Chatto. 1885. [8º

[*Eng. Cat.*, 1891.]

XLII.

Lord Byron,/ Childe Harold's/ Pilgrimage./ A Romaunt./ Erklärt/ von/ August Mommsen./ Berlin./ Weidmannsche Buchhandlung./ 1885./ [8º

Collation—
Pp. xxxvi. + 367.

XLIII.

Cassell's National Library./ Childe Harold's/ Pilgrimage./ By/ Lord Byron./ Cassell & Company, Limited :/ London, Paris, New York & Melbourne./ 1886./ [16º

Collation—
Pp. 192.

XLIV.

Childe Harold's/ Pilgrimage/ A Romaunt/ By Lord Byron/ Illustrated/ Boston/ Ticknor and Company/ 1886/ [8º

Collation—
Pp. 236.

XLV.

Childe Harold's Pilgrimage: edited with Notes by W. J. Rolfe, Philadelphia. 1886. [16º
[Detroit Public Library.]

XLVI.

Childe Harold's Pilgrimage. Leipzig, Gressner & Schramm. 1886. [16º
[Kayser, 1887.]

XLVII.

Childe Harold's Pilgrimage. By Lord Byron. Im Auszuge m. Anmerkgn. zum Schulgebrauch hrsg. v. Mart. Krummacher. Mit Anmerkgn. unter dem Text.

Note.—No. 13 of "English Authors." Bielefeld, Velhagen, and Klasing. 1885-1886. [Kayser, 1887.]

XLVIII.

Childe Harold's/ Pilgrimage/ A Romaunt/ By/ Lord Byron/ London/ George Routledge and Sons/ Broadway, Ludgate Hill/ Glasgow and New York/ 1888/ [16º

Collation—
Pp. viii. + 9-320.
Note.—Part of "Routledge's Pocket Library."

XLIX.

Childe Harold's Pilgrimage. Im Auszuge hrsg. v. Mart. Krummacher. 1891. [Reissued in 1893.] [12º

Note.—Part of "English Authors," *vide supra*, No. xlvii.

L.

Sir John Lubbock's Hundred Best Books/ 29/ Childe Harold's/ Pilgrimage/ A Romaunt/ By/ Lord Byron/ London/ George Routledge and Sons, Limited/ Broadway, Ludgate Hill/ Manchester and New York/ 1892/ [8º

Collation—
Pp. x. + *11*–249.

LI.

Byron's/ Childe Harold/ With Introduction and Notes/ By/ H. G. Keene, Hon. M.A. Oxon.,/ Fellow of Calcutta University, Author of "A Manual of/ French Literature," etc./ London/ George Bell & Sons, York St., Covent Garden/ And New York/ 1893/ [8º

Collation—
Pp. xx. + 255.

LII.

Byron/ Childe Harold/ Texte Anglais/ Publié avec une Notice, des Arguments/ Et des Notes en Français/ Par Émile Chasles/ Inspecteur général de l'Instruction publique/ Paris/ Librairie Hachette et Cie/ 79, Boulevard Saint-Germain, 79/ 1893/ [8º

Collation—
Pp. xxvi. + 261.
Note.—This edition was reissued in 1894.

LIII.

Childe Harold's Pilgrimage: a Romaunt. New York, T. Y. Crowell & Co. 1894.
[*Amer. Cat.*, 1895.]

Collation—
Pp. 9 + 283.

LIV.

Arnold's British Classics for Schools/ General Editor:/ J. Churton Collins, M.A./ Childe Harold's/ Pilgrimage/ Edited by/ The Rev. E. C. Everard Owen, M.A./ Late Fellow of New College, Oxford; Assistant Master/ In Harrow School./ Edward Arnold/ London/ 37 Bedford Street/ New York/ 70 Fifth Avenue/ [1897] [8º

Collation—
Pp. lxii. + 236.

LV.

Childe/ Harold/ A Romaunt/ George/ Gordon/ Lord/ Byron/ 1898 . Published . by . J. M. Dent . / And . Co. . Aldine . House . London . E.C./ [8º

Collation—
Pp. xii. + 310 + Note (one leaf) by Editor, I. G., October 1, 1898.
Note.—Part of the "Temple Classics," edited by Israel Gollmer, M.A. The Front. is a photogravure of the portrait of "George Gordon Lord Byron," by T. Phillips, R.A.

LVI.

Childe Harold's/ Pilgrimage/ A Romaunt by Lord Byron/ Cantos I. and II./ Edited with Notes and an Introduction by/ Edward E. Morris/ Professor of English in the University of Melbourne/ London/ Macmillan and Co., Limited/ New York: The Macmillan Company/ 1899/ *All rights reserved*/ [8º

Collation—
Pp. xxxvi. + 115.

LVII.

Childe Harold's/ Pilgrimage/ A Romaunt by Lord Byron/ Cantos III. and IV./ Edited with Notes and an Introduction by/ Edward E. Morris/ Professor of English in the University of Melbourne/ London/ Macmillan and Co., Limited/ New York: The Macmillan Company/ 1899/ *All rights reserved*/ [8º

Collation—
Pp. xxxvi. + 168.
Note.—The Introduction (pp. vii.–xxxvi.) is a repetition of the Introduction to the preceding volume.

LVIII.

Childe Harold's Pilgrimage: a Romaunt. Cantos 1, 2, 3, and 4; Edited with Notes and Introduction by E. Morris. New York, The Macmillan Co. [Two vols.] 1899. [8º [*Amer. Cat.*, 1900.]

Collation—
Vol. I.: pp. 36 + 115.
Vol. II.: pp. 36 + 168.
Note.—Part of "Macmillan's English Classics."

LIX.

Childe Harold's Pilgrimage: a Romaunt. Edited with Introduction and Notes by Andrew J. George. New York, The Macmillan Co. 1899. [16º
[*Amer. Cat.*, 1900.]

Collation—
Pp. 34 + 282.
Note.—Part of "Macmillan's Pocket English Classics."

LX.

Childe Harold's Pilgrimage. New York, Cassell. 1900.
[*Amer. Cat.*, 1901.]

Collation—
Pp. 192.
Note.—Part of "Cassell's National Library," N.S.

LXI.

Lord Byron/ Childe Harold's/ Pilgrimage/ Canto II./ Edited by/ John Downie, M.A./ Editor of Macaulay's Lives of Johnson and Goldsmith, Etc. Etc./ London/ Blackie and Son, Limited, 50 Old Bailey, E.C./ Glasgow and Dublin/ 1901/ [8º

Collation—
Pp. 47.

LXII.

Lord Byron/ Childe Harold's/ Pilgrimage/ Canto III./ Edited by/ John Downie, M.A./ [etc., *vide supra*, No. lxi.] 1901/ [8º

Collation—
Pp. 47.
Note.—This and the preceding volume form part of "Blackie's English Classics."

Translations of Childe Harold's Pilgrimage.

Armenian.

Lord Byron/ Childe Harold's Pilgrimage/ Italy/ [Canto IV.] Venice/ Printed/ at the Armenian Monastery of S. Lazarus/ 1872/ [16º

Collation—
Pp. 147.

Note.—The Armenian verse, translated by Gheuond Alíshanian, accompanies the English original. The Notes are in the Armenian language.

Bohemian.

Childe Haroldova pouť Přeložila El. Krásnohorská [in Kabinetní Knihovna]. 1890.

Danish.

Junker Harolds Pilgrimsfart./ Et Romantisk Kvad./ Af/ Byron./ Oversat af/ Adolf Hansen/ Kjøbenhavn./ Forlagt af J. H. Schubothes Boghandel./ Græbes Bogtrykkerei. 1880/ [8º

Collation—
Pp. 237.

French.

I.

Le Pélerinage de Childe Harold, poème romantique de lord Byron, traduit en vers français par l'auteur des *Helléniennes* et des *Mélodies poétiques*. Paris, Dupont. 1828. [18º
[Quérard, 1846.]

Collation—
Pp. 288.

II.

Le Pélerinage de Childe Harold, traduit par P. A. Deguer. Paris, Ponthieu. 1828. [18º
[Quérard, 1846.]

Collation—
Pp. 84.

III.

Le Pélerinage/ de/ Childe Harold/ Traduction en vers français/ Par/ Eugène Quiertant./ [Motto, *Le Cosmopolite*, nine lines.] Paris/ Librairie de Ch. Blériot,/ rue Bonaparte, 25. 1861./ [8º

Collation—
Pp. viii. + 266 + "Note de L'Éditeur," one leaf.
Note.—Le premier chant de cette traduction avait déja été publié en 1852. [Lorenz, 1867.]

IV.

Childe Harold/ Poëme de Lord Byron/ Traduit en vers français/ Par/ Lucien Davésiès de Pontès./ Tome premier./ Paris/ E. Dentu, libraire-éditeur,/ Galerie D'Orléans, Palais-Royal./ 1862./ [8º

Collation—

Vol. I.: pp. lv. + 232.

Vol. II.: pp. 334 + "Errata," one leaf, p. [335].

V.

Le Pélerinage de Childe Harold, traduit en vers d'après l'édition anglaise de 1812; précédé de Marie-Magdaleine, poëme, et de diverses poésies, par Victor Robert Jones, Saint-Quentin, *imprimerie Moureau*. 1862. [12º

[Lorenz, 1867.]

VI.

Childe Harold, poëme de lord Byron, traduit en vers français par Lucien Davésiès de Pontès, 2e édition revue et corrigée par le bibliophile Jacob. Paris, *Amyot*. 1870. [12º

[Lorenz, 1876.]

VII.

Childe Harold. Expliqué littéralement, traduit en français et annoté par H. Bellet. Paris, *Hachette et Cie*. 1881. [12º

[Lorenz, 1886.]

VIII.

Childe Harold's Pilgrimage. Traduction française littérale, par l'Abbé A. Julien. Paris, *Poussielque frères*. 1883. [12º

[Lorenz, 1886.]

IX.

Childe Harold, Édition classique, précédée d'une notice littéraire, par M. A. Elwall. Paris, *Delalain frères*. 1892. [12º

[Lorenz, 1900.]

X.

Childe Harold, Édition classique, avec une notice biographique et littéraire, un appendice et des notes par Douglas Gibb. Paris, *Belin frères*. 1892. [12º

[Lorenz, 1900.]

German.

I.

Harold, der Verwiesene. Aus. d. Engl. v. Karl Baldamus. Leipzig, Hartmann. 1835. [8º

[Kayser, 1841.]

II.

Ritter Harold's Pilgerfahrt./ Aus dem Englischen/ des/ Lord Byron./ Im Versmass des Originals übersetzt/ von/ Zedlitz./ Stuttgart und Tübingen,/ Verlag der J. G. Cotta'schen Buchhandlung. 1836./ [8º

Collation—
Pp. xvi. + 381 + Berichtungen, p. [382].

III.

Jungherrn Harold's Pilgerfahrt. Aus d. Engl. ins Deutsche übersetzt von Dr. Herm. v. Pommer Esche. Stralsund, Löffler'sche Buch. 1839. [8º

[Kayser, 1841.]

IV.

Erster Gesang des Childe Harald. Freie Uebertragung in Reimen v. C. D. Ansbach, Dollfuss. 1845. [12º

[Kayser, 1848.]

V.

Byron's/ Ritter Harold/ von/ Adolf Böttger/ Diamantausgabe./ Leipzig./ Druck und Verlag von Otto Wigand./ 1846./ [16º

Collation—
Pp. 194.
Note.—The Front. is a portrait of "Byron" (by G. Sanders), engraved by A. H. Payne.

VI.

Childe Harold's/ Pilgerfahrt/ von/ Lord George Gordon Byron./ Aus dem Englischen im Versmass des Originals/ übersetzt/ von/ Alexander Büchner./ Frankfurt a/ M./ Verlag von Meidinger Sohn und Cie./ 1853./ [16º

Collation—
Pp. xxiii. + 342.
Note.—The translation was reissued in 1855.

VII.

Harold's/ Pilgerfahrt./ Aus dem Englischen des Lord Byron./ Uebersetzt von/ Erich von Monbart./ Köln, 1865./ Druck, Franz Greven, Burgmauer-Ecke 113. [8º

Collation—
Pp. 143.

VIII.

Childe Harold's/ Pilgerfahrt/ von/ Lord Byron./ Deutsch/ von/ A. H. Janert./ Hildburghausen./ Verlag des Bibliographischen Instituts./ 1868./ [8º

Collation—
Pp. 191.
Note.—No. 87 of the "Bibliothek ausländischer Klassiker."

IX.

Jung Harold's/ Pilgerfahrt./ Von Byron./ Aus dem Englischen metrisch übersetzt/ von/ Ferdinand Schmidt./ Berlin./ Verlag von W. O. H. Stempelmann./ 1869./ [12º

Collation—
Pp. 132 + "Anmerkungen," pp. [133, 134].

X.

Ritter Harold's Pilgerfahrt. Eine Romanze v. Lord Byron. Frei ubers. v. Adf. Seubert. [16º
[Kayser, 1877.]

Collation—
Pp. 224.
Note.—Nos. 516, 517 of the "Universal-Bibliothek," Leipzig, 1871–76.

XI.

Childe Harold's Pilgerfahrt. Ein Epos. Ubertr. v. F. Dobbert. 1893. [8º
[Kayser, 1894.]

Collation—
Pp. vi. + 192.
Note.—Part of the "Bibliothek der Gesammtlitteratur d. In- u. Auslandes."

Hungarian.

Childe Harold/ Byron/ után/ anya nyelvéből magyarra forditotta/ Bickersteth Johanka/ Nyomtatta PUKY MIKLOS Genfben/ 1857/ [8º

Collation—
Pp. 211. [Line-borders.]

Italian.

I.

L'Italia,/ Canto IV./ del pellegrinaggio/ di Childe HAROld,/ Scritto/ da Lord Byron,/ E tradotto/ da Michele Leoni./ Italia,/ 1819./ [8º

Collation—
Pp. 77.

II.

Il pellegrinaggio del Giovine Aroldo: poema di Lord Byron, tradotto dá Giuseppe Gazzino genovese. Genova, tipografia arcivescovile, 1836. [8º
[*Bibl. Ital.*, Nov.-Dec., 1836.]

III.

L'Italia/ Canto/ di Lord Byron/ Accomodato/ All' indole del verso italiano/ da/ Melchior Missirini/ Publicato per cura/ del professore/ Francesco Longhena./ Milano/ Coi tipi di Vincenzo Guglielmini/ 1848/ [8º

Collation—
Pp. 95.

IV.

Il pellegrinaggio del giovane Aroldo: poema recato in italiano da Fr. Armenio. Napoli, 1858. [8º
[Pagliaini, 1901.]

V.

Il pellegrinaggio del giovane Aroldo: con la traduzione armena. Ultimo canto. Venezia. t. s. Lazard, 1860. [8º
[Pagliaini, 1901.]

VI.

Byron/ Pellegrinaggio D'Aroldo/ Traduzione/ di/ Giovanni Giovio/ [Then something on poetry/] Schak./ Milano/ Giuseppe Bernardoni/ Tipografo-editore/ 1866/ [8°.

Collation—
Pp. xxxiii. + 122 + "Note," pp. [125, 126].

VII.

Italia/ Canto di Giorgio Byron/ Tradotto/ da/ Andrea Maffei./ Firenze,/ Successori le Monnier./ 1872./ [8°

Collation—
Pp. 190.
Note.—This edition was reissued in 1874 and in 1897.

VIII.

Il pellegrinaggio/ D'Aroldo./ Poema/ di Lord Byron/ Tradotto/ da Carlo Faccioli./ [Emblem, rose and butterfly, with motto, "*Non Bramo Altr' Esca.*"] Firenze,/ G. Barbèra, editore./ 1873./ [8°

Collation—
Pp. xii. + 249 + Indice, p. [251].

Polish.

I.

Poezye w tłumaczeniu polskiém. Tom. I. (przez Michała Budzyńskiego): Wędrówki Czaild Harolda. pp. 256. *M. Wolf: Petersburg*, 1857. [8°.

II.

Pielgrzymka Czajlda Harolda...z-polszczone przez Wiktora z Baworowa, *etc. we Lwowie*, 1857. [12°.

III.

Wędrówki Czaild-Harolda...Przełożył Frederyk Krauze. 1865–71.

IV.

Wędrówki Rycerza Harolda...Przekład Jana Kasprowicza. *Warszawa*, 1895.

V.

Wędrówki Czaild-Harolda...Tłómaczony...przez A. A. K[rajewskiego]. *Kraków*, 1896.

Russian.

I.

Чайльдъ-Гарольдъ . . . пер. Д. Минаева. ["Русское Слово," 1864.]

II.

Чайльдъ-Гарольдъ...пер. П. А. Козлова. ["Русская Мысль," 1890. No. 1, 2, 11.]

Swedish.

Childe Harolds/ Pilgrimsfärd/ Af/ Lord Byron./ Öfversatt Af/ A. F. Skjöldebrand./ Stockholm./ Tryckt Hos Johan Hörberg,/ 1832./ [8º

Collation—
Pp. 192.

The Corsair.

I.

The Corsair,/ A Tale./ By Lord Byron./ "—— I suoi pensieri in lui dormir non ponno."/ Tasso, *Canto decimo, Gerusalemme Liberata.*/ London :/ *Printed by Thomas Davison, Whitefriars*, For John Murray, Albemarle-Street./ 1814./ [8º

Collation—
Half-title, one leaf, pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Dedication, "To Thomas Moore, Esq.," pp. v.–xi. ; Text (and Notes), pp. *1*–100.

Note.—The Text numbers 1863 lines, the half-lines 154, 159, 669 being reckoned as whole lines. Other half-lines are not so reckoned, and the First Edition actually numbers 1860 lines.

II.

The Corsair,/ A Tale./ By Lord Byron./ "—— I suoi pensieri in lui dormir non ponno."/ Tasso, *Canto decimo, Gerusalemme Liberata.*/ Second Edition./ London :/ *Printed by Thomas Davison, Whitefriars*,/ For John Murray, Albemarle-Street./ 1814./ [8º

Collation—

Half-title, etc. (*vide supra*); Text, with Notes and Six Poems, pp. *1*–108. The Imprint (*T. Davison, Lombard Street,/ Whitefriars, London.*/) is at the foot of p. 108.

Poems—

To a Lady weeping . p. [101]
From the Turkish . p. 102
Sonnet, To Genevra ("Thine eyes," etc.) . . . . p. 104
Sonnet, To Genevra ("Thy cheek," etc.) . . . p. 105
Inscription on the Monument of a Newfoundland Dog p. 106
Farewell ("Farewell! if ever," etc.) . . . . p. 108

III.

The Corsair,/ A Tale./ . . . Third Edition./ . . . 1814./ [8º

Collation—

Vide supra, No. 1. The Imprint (*Printed by T. Davison, Lombard-Street,/ Fleet Street.*/) is at the foot of p. 100.

Note.—The Poems which were inserted in the Second Edition pp. [101]–108, were omitted in the Third Edition.

IV.

The Corsair,/ A Tale./ . . . Fourth Edition. . . . 1814./ [8º

Collation—

Vide supra, the Second Edition, No. ii.

Note.—The Poems inserted in the Second, and omitted in the Third, are included in the Fourth Edition.

V.

The Corsair,/ A Tale./ By Lord Byron./ [Motto as above, No. i.] Fifth Edition./ London :/ Printed for John Murray, Albemarle-Street ;/ *By Thomas Davison, Whitefriars,*/ 1814./ [8º

Collation—

Vide supra, the Second Edition, No. ii.

VI.

The Corsair,/ A Tale./ . . . Sixth Edition./ . . . 1814./ [8º

Collation—

For Title, *vide supra*, the Fifth Edition, No. v.

VII.

The Corsair,/ A Tale./ . . . Seventh Edition./ . . . 1814./ [8º

Collation—

Vide supra, Second Edition, No. ii.

Note.—In this edition the last four lines of Canto I. stanza xi. ("The first may turn . . . still it stings!") were added, together with the Note, to Canto II., p. 33, line 18, "It has been objected," etc. The poem numbers 1863 lines, the additional lines not being included in the numeration.

VIII.

The Corsair,/ A Tale./ By Lord Byron./ [Motto as above.] From the Fifth London Edition./ New-York :/ Published by Eastburn, Kirk, and Co./ Literary Rooms, Corner of Wall and Nassau Streets./ 1814./ [6º

Collation—

Pp. xi. + 108.

Note.—*The Corsair* was also published in Philadelphia in 1814, 16º

IX.

The Corsair :/ A Tale./ By Lord Byron./ [Motto as above.] Ninth Edition./ London :/ Printed for John Murray, Albemarle-Street./ 1815./ [8º

Collation—

Half-title, one leaf, pp. i., ii.; Title, one leaf, pp. iii., iv.; Dedication, pp. v.-xi.; Text, with Notes, pp. 1-112. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is at the foot of p. 112.

Note.—The poem numbers 1864 lines, the four new lines at the end of Canto I. stanza xi. being included in the numeration. Pp. 101-104 contain "Note 17, p. 95, last line," on the Pirates of Barataria, and (secondly) on Archbishop Blackbourne.

X.

The Corsair,/ A Tale./ By Lord Byron./ [Motto as above.] Tenth Edition./ London :/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—

Half-title (R. *London :/ Printed by T. Davison, Whitefriars.*/), pp. 1, 2; Title, one leaf, pp. 3, 4; Dedication, pp. 5-9; Text, pp. 11-96; Notes, pp. 97-105; Poems, pp. [107]-114.

Note.—The poem is (incorrectly) numbered 1873 lines, line 1506 being numbered 1511.

XI.

The Corsair./ A Tale./ By Lord Byron./ [Motto as above.] London : Printed and Published by W. Dugdale,/ *23, Russell Court, Drury Lane.*/ 1825./ [12º

Collation—

Pp. 72.

XII.

The Corsair./ A Tale./ By Lord Byron./ "—— I suoi pensieri in lui dormir non ponno"—Tasso./ [London, 1844.] [8º

Collation—
Pp. iv. + 5–48.
Note.—Part of "Clarke's Home Library."

XIII.

The Corsair :/ A Tale./ By/ Lord Byron./ London : Archd. K. Murray & Co.,/ 30 Queen Square, W.C. :/ Glasgow : 243 Parliamentary Road./ 1867./ [16º

Collation—
Pp. 122.
Note.—Part of "Murray's Standard Poets."

Translations of The Corsair.

German.

I.

Der Korsar, eine Erzählung. [Deutsch v.] F. L. von Tschirsky. Berlin, Maurer. 1816. [12º
[*Centralblatt, etc.*, 1890, vol. vii. p. 472.]

II.

Der Korsar, eine Erzählung. [Deutsch von] Elise von Hohenhausen. Altona, Hammerich. 1820. [8º
[*Centralblatt, etc.*, 1890, vii. 461.]

III.

Der Korsar. Erzählung. Aus d. Engl. übers. v. Friederike Friedmann. Leipzig, Brockhaus. 1852. [16º
[Kayser, 1853.]

Collation—
Pp. 90.

IV.

Der Corsar. Gedicht. Aus d. Engl. von Vict. v. Arentsschild. Mainz, Iabern. 1852. [16º
[Kayser, 1853.]

Collation—
Pp. 139.

v.

Der Korsar. Eine Erzählg. v. Lord Byron. Frei übers. v. Adf. Seubert. Leipzig, Ph. Reclam, jr. [1871–76.] [16º
[Kayser, 1877.]

Collation—
Pp. 69.
Note.—No. 406 of the "Universal-Bibliothek."

Hungarian.

A Kalóz./ Irta/ Lord Byron./ Angolból Forditotta/ Kacziány Géza./ Budapest./ Franklin-Társulat/ Magyar Irod. Intézet és Könyvnyomda./ 1892./ [16º

Collation—
Pp. 74.

Italian.

I.

Il Corsaro/ Novella/ di/ Lord Byron/ Versione in prosa/ di L. C./ Torino/ Vedova Pomba e figli/ 1819/ [8º

Collation—
Pp. v. + 131.
Note.—The Front. is a lithograph of the portrait of "Giorgio Byron," by G. H. Harlow. A translation, "Al Tempo," "Time on whose arbitrary wing," pp. [129], 131, follows the Notes to the *Corsair*. The translation includes the four additional lines at the end of Canto I. stanza xi., but not the Note on the "Pirates of Barataria."

II.

Il Corsaro/ Novella/ di/ Lord Byron/ Versione in prosa/ di L. C./ Seconda edizione riveduta dall' autore./ Milano/ Presso Rodolfo Vismara/ 1820/ [8º

Collation—
Pp. 4 + 5–123.
Note.—For Front., *vide supra*, No. i.

III.

Il Corsaro, novella di lord Byron. Traduzione dall' inglese di Giuseppe Nicolini. Milano, tip. di Giovanni Silvestri. 1842. [16º
[*Bibl. Ital.*, June, 1842.]

Collation—
Pp. xlviii. + 106.

IV.

Il Corsaro, novella Inglese, tradotta da Eritreo Migdonio. Firenze, 1842, tipografia Piatti.
[*Bibl. Ital.*, July, 1843.]

V.

Il/ Corsaro/ di/ Lord Byron/ Versione del Cavaliere/ Luigi Serenelli Honorati/ Già Presid. di Corte d'Appello/ Bologna/ Tip. Mareggiani All' Insegna di Dante/ *1797*, *Via Malconsenti*, 1797/ 1870/ [8º

Collation—
Pp. 95.

VI.

Il Corsaro/ Novella di Lord Byron/ Versione/ di/ Carlo Rosnati/ [1879] [8º

Collation—
Pp. 96 + Sonnet, "Santa Rosa," p. [97].

Russian.

Морской разбойникъ. Переводъ В. Озина (въ прозѣ). *Ст-Петербургъ*, 1827.

Spanish.

I.

El Corsario. Por el Byron, traducido en castellano por M. . . . Imp. de David à Paris. A Paris, rue du Temple, N. 69. 1827. [18º
[*Bibl. de le France*, Aug. 22, 1827.]

II.

El/ Corsario/ Por/ Lord Byron./ Valencia :/ Imprenta de Cabrerizo./ 1832./ [32º

Collation—
Pp. 272.

Swedish.

Corsaren./ Af/ Lord Byron./ [Motto as above.] Stockholm,/ Tryckt Hos Joh. Beckman, 1868./

Collation—
Pp. 96.
Note.—"Ofversattning af Talis Qualis."

The Curse of Minerva.

I.

The Curse of Minerva./ London :/ Printed by T. Davison, Lombard Street, Whitefriars./ 1812./ [4º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. 3–25. The Imprint (*Printed by T. Davison, Lombard Street,/ Whitefriars, London.*/) is in the centre of p. [27].

Note.—The pages of the Text measure 280 × 220.

II.

The/ Curse of Minerva./ A Poem,/ By the Right Honourable/ Lord Byron/ —— Pallas te hac [*sic*] vulnere, Pallas/ Immolat, et pœnam scelerato ex sanguine sumit./ Philadelphia :/ Printed for De-Silver and Co./ 1815./ [8º

Collation—

Pp. 24.

Note.—It is probable that this edition, which closely resembles the later separate issues of the *Corsair*, the *Bride of Abydos*, and the *Giaour*, was printed in London.

III.

The/ Curse of Minerva./ A Poem./ By the Right Honourable/ Lord Byron./ —— Pallas te hac [*sic*] vulnere, Pallas/ Immolat, et pœnam scelerato ex sanguine sumit./ Third Edition./ Paris./ Published by Galignani/ at the French, English, Italian, German and Spanish/ Library, Nº 18, Rue Vivienne./ 1818./ [12º

Collation—

Half-title, one leaf, pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–[21]. The Imprint (*Printed by A. Belin*) is at the foot of p. [21].

Note (1).—A Fourth Edition, identical with the Third, was issued by Galignani in 1820. Quérard (1827) records the issue of a Second Edition, published by A. and W. Galignani in 1818.

Note (2).—*The Curse of Minerva* (full text) is included in the fifth volume of the edition of Byron's Works published by Louis and Baudry in 1825 (see W. No. xviii.); in the first volume of the Fifth Edition, in sixteen volumes, published by A. and W. Galignani in 1822 (see W. No. xix.), but was not published, in its entirety, in England till 1831 (see W. No. xliii.).

For a bibliographical note on *The Curse of Minerva*, first published as *The Malediction of Minerva, or The Athenian Marble Market* (111 lines), in the *New Monthly Magazine*,

April, 1818, vol. iii. p. 240, and often reprinted in a mutilated form, see *Poetical Works*, 1898, i. 452.

The Deformed Transformed.

I.

The/ Deformed Transformed;/ A Drama. By the/ Right Hon. Lord Byron./ London, 1824 :/ Printed for J. and H. L. Hunt,/ Bond Street, and Tavistock Street./ [8º

Collation—

Half-title (R. *London :/ Printed by C. H. Reynell, Broad Street, Golden Square./*), pp. 1, 2; Title, pp. 3, 4; Author's Advt., p. 6; *Dramatis Personæ*, one leaf, pp. 7, 8; Text, pp. 9–88. The Imprint, as above, is at the foot of p. 88.

Note.—A Second and Third Editions, identical with the First, were issued in 1824.

II.

The Deformed Transformed, a drama by the Right hon. lord Byron. Impr. de A. Belin, à Paris, chez A. et W. Galignani, 1824. [12º

[*Bibl. de le France*, March 27, 1824.]

Note.—*La Métamorphose du Bossu* forms part (pp. 1–103) of Tome Quinzième of *Œuvres Complètes* de Lord Byron. Paris, Ladvocat/ 1824./ (See Transl. of Coll. Ed. No. i.)

III.

The/ Deformed Transformed./ By/ Lord Byron./ [Illustration, "What do I see?"] New and Complete Edition. —Price one Penny./ London : J. Dicks, 313, Strand ; all Booksellers./ [1883, etc.] [12º

Collation—

Pp. 583–597.

Note.—The *Deformed Transformed* is No. 113 of "Dicks' Standard Plays."

Translation of The Deformed Transformed.

Hungarian.

Budapesti/ Árvizkönyv./ etc. Szerkeszti/ B. Eötvös József./ Negyedik Kötet./ Pesten,/ Kiadja Heckenast Gusztáv./ 1840./ [8º

Collation—

Lord Byron'/ Elváltoztatott Idomtalanjából/ Töredék,/ Lukács Móricztól./ pp. 111–140.

Don Juan.

Cantos I., II.

I.

Don Juan./ "Difficile est proprie communia dicere."/ Hor. *Epist. ad Pison.*/ London :/ Printed by Thomas Davison, Whitefriars./ 1819./ [4º

Collation—

Half-title, one leaf; Title, one leaf; Second Half-title, pp. 1, 2; Text, pp. 3–227. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars.*/) is in the centre of p. [228].

Contents—

Canto I. . . . . p. 3
Notes to Canto I. . p. [115]
Canto II. . . . p. [119]

Note (1).—The following lines and stanzas are omitted: Canto I. stanzas xv., cxxix. lines 7, 8, cxxx. lines 7, 8, cxxxi. The omissions were first included in the Text in the edition of 1833. (See vol. xv. p. 40.)

Note (2).—For the "Dedication" in pamphlet form, *vide post*, p. 304.

II.

Don Juan./ "Difficile est proprie communia dicere."/ Hor. *Epist. ad Pison.*/ A New Edition./ London :/ Printed by Thomas Davison, Whitefriars./ 1819./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Second Half-title, pp. 1, 2; Text, pp. 3–227. The Imprint, as above, is in the centre of p. [228].

Note.—For omitted lines and stanzas, *vide supra*, No. i. "A New Edition," identical with that of 1819, was issued in 1820.

III.

Don Juan./ "Difficile est," etc. Hor. *Epist. ad Pison.*/ An exact Copy from the Quarto Edition./ London./ Published by J. Onwhyn, No. 4, Catherine-Street./ Strand./ Price Four Shillings./ 1819./ [8º

Collation—

Title, pp. 1, 2; Half-title, pp. 3, 4; Text, pp. 5–117. The Imprint (*E. Thomas, Printer, Denmark-Court, Strand*) is at the foot of p. 117.

IV.

Don Juan./ "Difficile est," etc./ Hor. *Epist. ad Pison.*/ London :/ Printed by Thomas Davison, Whitefriars./ 1820./ [8º

Note.—This edition is identical with the "New Edition" of 1820, but is in smaller type, and the size is crown, not post, octavo.

V.

Don Juan./ "Difficile," etc./ Hor. *Epist. ad Pison.*/ An exact copy from the Quarto Edition./ London :/ Printed for Sherwin and Co. Paternoster Row./ Price Four Shillings./ 1820./ [8º

Collation—

Half-title, one leaf, pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–117. The Imprint (*Sherwin and Co. Printers, Paternoster Row.*) is at the foot of p. 117.

VI.

Don Juan./ "Difficile est proprie communia dicere."/ Hor. *Epist. ad Pison.*/ A New Edition./ London :/ Printed by Thomas Davison, Whitefriars./ 1822./ [8º

Collation—

Half-title (R. *London :/ Printed by Thomas Davison, Whitefriars./*); Title, one leaf, etc., *vide supra*, No. ii.

Note.—The "New Edition" of 1822, with the exception of the first Half-title, is identical with the "New Edition" of 1819.

Cantos III., IV., V.

I.

Don Juan,/ Cantos III, IV, and V./ "Difficile est," etc./ Hor. *Epist. ad Pison.*/ London: Printed by Thomas Davison, Whitefriars./ 1821./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Second Half-title, pp. 1, 2; Text, pp. 3–218. The Imprint, as above, is in the centre of p. [220].

Contents—

Canto III. . . . . p. 3	Notes to Canto IV. . p. 131
Notes to Canto III. . p. 65	Canto V. . . . . p. 135
Canto IV. . . . . p. 71	Notes to Canto V. . p. 215

Note.—Canto V. stanza lxi. is omitted. This edition of Cantos III., IV., V. was issued in post and in crown octavo.

II.

Don Juan./ "Difficile est," etc./ Hor. *Epist. ad Pison.*/ Cantos III. IV. and V./ London :/ Printed for Sherwin and Co. Paternoster Row./ Price Four Shillings./ 1821./ [8º

Collation—

Title, pp. 3, 4; Text, pp. 5–114. The Imprint (*Printed by Sherwin and Co.*/ *Paternoster-Row.*/) is at the foot of p. 114.

III.

Don Juan./ Cantos III, IV, and V./ "Difficile est," etc. Hor. *Epist. ad Pison.*/ Fifth Edition,/ Revised and Corrected./ London :/ Printed by Thomas Davison, Whitefriars./ 1822./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Second Half-title, pp. 1, 2; Text, pp. 3–222. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars*) is in the centre of p. [224].

Note.—The additional matter consists of the citations and corrections of ten of Bacon's apophthegms, and a defence of the literary merits of Voltaire, pp. 217–222, which was omitted from the First Edition (see letter to Murray, August 21, 1821, *Letters*, 1901, v. 351).

Cantos I.–V.

I.

Don Juan./ A/ Poem,/ By/ Lord Byron./ London./ Printed & Sold by W. Benbow./ At the Lord Byron's Head./ 9, Castle Street, Leicester Square./ 1822./ [12º

Collation—

[Cantos I.–V.], pp. 214 + Notes to Canto First, etc., pp. [215]–[220]. The Imprint (*Sudbury, Printer, High Holborn*) is at the foot of p. [220].

II.

Don Juan./ "Difficile est," etc./ Hor. *Epist. ad Pison.*/ With/ A Preface,/ By a Clergyman./ London :/ Printed by and for Hodgson & Co.,/ 10, Newgate Street./ 1822./ [12º

Collation—

Half-title, pp. i., ii.; Title, pp. iii., iv.; Publisher's Preface, pp. v.–x.; Text, pp. 3–226. The Imprint (*Printed by Hodgson and Cº 10, Newgate Street, London.*) is at the foot of p. 226.

Note.—The Front. is a lithograph of "Lord Byron." This edition was reissued in 1823 with another Front., a lithograph of "Lord Byron," after the portrait by G. Harlow.

III.

Don Juan./ In Five Cantos./ A New Edition, with Notes./ [Title-vignette, ? Newstead Abbey.] And/ Three Engravings after Corbould./ London :/ Printed by and for Peter Griffin,/ Tabernacle Walk,/ and sold by all Booksellers in Town and Country./ [1823.] [12º

Collation—

Half-title, one leaf; Title (R. *Arliss. Typ. London*); Second Half-title, with motto, "Difficile est," etc./ Hor./; Cont.; Text [Cantos I.–V.], pp. *1*–180.

Note.—A paper cover with ornamental border bears the date MDCCCXXIII.

IV.

Don Juan./ "Difficile est," etc./ Hor. Epist. ad Pison./ A Correct Copy from the original edition/ London :/ Printed by G. Smeeton, St Martin's Church Yard,/ Charing Cross./ [1826 ?] [8º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. *3*–215 + Notes to Canto I., etc., pp. [217]–[228]. The Imprint (*Printed by G. Smeeton, St Martin's Church Yard.*) is at the foot of p. [228].

Note.—There is an illustrated Title (Don Juan/ Cantos 1 to 5/ London./ Printed by G. Smeeton St Martins Church Yard./) with Title-vignette, head of Lord Byron encircled with bay leaves, and six coloured illustrations by I. R. Cruikshank.

Cantos VI., VII., VIII.

I.

Don Juan./ Cantos VI.—VII.—And VIII./ "Dost thou think because thou art virtuous, there shall be no more/ Cakes and Ale?"—"Yes, by St Anne; and Ginger shall be hot i' the/ mouth too!"—*Twelfth Night, or What you Will.*/ Shakespeare./ London, 1823 :/ Printed for John Hunt,/ 38, Tavistock Street, Covent Garden, And/ 22, Old Bond Street./ [8º

Collation—

Title (R. London :/ *Printed by C. H. Reynell, Broad Street, Golden Square.*/), pp. i., ii.; Preface to Cantos VI.—VII.—and VIII., pp. [iii.]–vii.; Second Half-title, one leaf; Text, pp. *1*–184; "Publications by John Hunt . . . July, 1823," pp. [185], [186].

Note.—Notes to Canto VIII. are on pp. [183], 184. This edition was reissued in 1825—Printed for Hunt and Clarke,/ Tavistock Street, Covent Garden./ The pagination, etc., is identical with that of the edition of 1823. The Imprint (*London :/ Printed by C. H. Reynell, Broad Street, Golden Square./*) is on p. [186].

II.

Don Juan./ Cantos VI.—VII.—VIII./ "Dost thou think," etc. [Motto, four lines]./ London : Printed and Published by W. Dugdale, 19, Tower Street, Seven Dials./ 1823./ [12º

Collation—

Title, one leaf, pp. i., ii. ; Preface, pp. iii., iv. ; Text, pp. *1*–221 + Notes to Cantos IX. X. XI., pp. [223], [224]. The Imprint (*Benbow, Printer*, 9, *Castle-Street, Leicester-square, London.*) is at the foot of p. [224].

Note.—This edition includes Cantos IX., X., XI.

III.

Don Juan./ Cantos VI.—VII.—VIII./ "Dost thou think," etc. [Motto, four lines]./ London : 1823./ Printed for John Hunt, 22, Old Bond-Street, and 38, Tavistock-/ Street, Covent Garden./ [12º

Collation—

Title (R. *London :/ Printed by C. H. Reynell, Broad Street, Golden Square./*), pp. i., ii. ; Preface, pp. iii.–vi. ; Text, pp. 7–97. The Imprint, as above, is at the foot of p. 97.

Cantos IX., X., XI.

I.

Don Juan./ Cantos IX.—X.—And XI./ "Dost thou think because thou art virtuous, there shall be no more/ Cakes and Ale?"—"Yes, by St Anne ; and Ginger shall be hot i' the/ mouth too!"—*Twelfth Night*, or What you Will./ Shakspeare./ London, 1823 :/ Printed for John Hunt,/ 38, Tavistock Street, Covent Garden, And/ 22, Old Bond Street./ [8º

Collation—

Title, one leaf, pp. 1, 2 ; Half-title, pp. 3, 4 ; Text, pp. *5*–151. The Imprint (*London :/ Printed by C. H. Reynell, Broad Street, Golden Square./*) is in the centre of p. [152].

Note (1).—The Notes to Canto IX. are on pp. [49], 50 ; the Notes to Canto X. on pp. [97]–99 ; and the Notes to Canto XI.

on pp. [149]–151. Canto XI. stanza lvii. lines 5–8 and stanza lviii. are omitted.

Note (2).—The motto is here given in full; and note "Shakspeare," not "Shakespeare," as before.

II.

Don Juan./ Cantos IX.—X.—XI./ "Dost thou think," etc. [Motto, four lines]./ Shakespeare./ London, 1823:/ Printed for John Hunt, 38, Tavistock Street, Covent/ Garden; and 22, Old Bond Street./ [12º

Collation—

Title (R. *Printed by G. H. Reynell,*/ 45, *Broad-Street, Golden-Square.*/), pp. 1, 2; Text, pp. 3–72.

Cantos XII., XIII., XIV.

I.

Don Juan./ Cantos XII.—XIII.—And XIV./ [Motto as above, three lines.] Shakspeare./ London, 1823:/ Printed for John Hunt,/ 38, Tavistock Street, Covent Garden, and/ 22, Old Bond-Street./ [8º

Collation—

Title (R. *London.*/ *Printed by C. H. Reynell, Broad Street, Golden Square.*/), pp. 1, 2; Half-title, pp. 3, 4; Text, pp. 5–168. The Imprint, as above, is at the foot of p. 168.

Note.—The Notes to Canto XII. are on pp. [51], 52; the Notes to Canto XIII. on pp. [111], 112; and the Notes to Canto XIV. on pp. [167], 168.

II.

Don Juan./ Cantos XII.—XIII.—XIV./ "Dost thou think," etc. [Motto, four lines]./ London, 1823:/ Printed for John Hunt, 38, Tavistock Street, Covent/ Garden: and 22, Old Bond-Street./ [12º

Collation—

Title (R. *Printed by G. H. Reynell,*/ *45, Broad-Street, Golden-Square.*/), pp. 1, 2; Text, pp. 3–83 + six pages of "Publications by John Hunt," dated December, 1823. This edition is bound in a paper cover with ornamental border—Don Juan./ Cantos/ XII. XIII. XIV./ Price One Shilling./

III.

Don Juan./ Cantos XII.—XIII.—XIV./ "Dost thou think," etc. [Motto, four lines (Shakspeare)]./ London:/ Printed for the Booksellers./ 1823./ [12º

Collation—
Title (R. *Sudbury, Printer, 252, High Holborn.*), pp. 1, 2; Text, pp. 3–83. The Imprint, as above, is at the foot of p. 83.

IV.

Don Juan,/ Cantos XII, XIII, XIV./ "Dost thou think," etc. [Motto, four lines (Shakespeare)]./ Paris :/ Published by A. and W. Galignani,/ at the French, English, Italian, German, and Spanish Library,/ N° 18, Rue Vivienne./ 1824./ [12°

Collation—
Half-title (R. *Paris: Printed by A. Belin.*); Title, one leaf; Half-title, with Motto, pp. 1, 2; Text, pp. 3–162 + Notes to Canto XIV., pp. [163], [164].

Cantos XV., XVI.

I.

Don Juan./ Cantos XV. And XVI./ [Motto as above, three lines.] Shakspeare./ London, 1824:/ Printed for John and H. L. Hunt,/ Tavistock Street, Covent Garden. [8°

Collation—
Title (R. Imprint as above), pp. 1, 2; Half-title, pp. 3, 4; Text, pp. 5–125; [Works] Published by John and H. L. Hunt, . . . March, 1824, pp. [131], [132]. The Imprint, as above, is in the centre of p. [130].
Note.—The Notes to Canto XV. are on pp. [55]–57; the Notes to Canto XVI. on pp. [127]–129. The following note is on p. [126]: ["The errors of the press in this Canto,—if there be any,—are not to be attributed to the Author, as he was deprived of the opportunity of correcting the proof-sheets."]

II.

Don Juan./ Cantos XV. and XVI./ "Dost thou think," etc. [Motto, three lines]. Shakspeare./ London, 1824:/ Printed for John and H. L. Hunt,/ Tavistock Street, Covent Garden./ [12°

Collation—
Title (R. *London:/ Printed by C. H. Reynell, Broad Street, Golden Square.*/), pp. 1, 2; Half-title, one leaf, pp. 3, 4; Text, pp. 5–130. The Imprint, as above, is at the foot of p. 130.

III.

Don Juan./ Cantos XV. and XVI./ "Dost thou think," etc. [Motto, four lines]./ Shakspeare./ London:/ Printed for the Booksellers./ 1824./ [12°

Collation—
Title (R. *Sudbury, Printer*, 252, *High Holborn.*), pp. 1, 2; Text, pp. 3–62. The Imprint, as above, is at the foot of p. 62.

IV.

Don Juan./ Cantos XV. and XVI./ "Dost thou think," etc. [Motto, three lines]./ Shakspeare./ London, 1824:/ Printed for John Hunt, 38, Tavistock-Street, Covent/ Garden; and 22, Old Bond-Street./ [12º

Collation—
Title (R. *Printed by G. H. Reynell,*/ 45, *Broad-Street, Golden-Square.*/), pp. 1, 2; Text, pp. 3–62.
Note.—The Title-page and setting of the Notes, and the quality of the paper of this edition differ from that of the preceding, but the text appears to have been set up from the same type.

V.

Don Juan,/ Cantos XV, XVI./ "Dost thou think," etc. [Motto, four lines]./ Paris: Published by A. and W. Galignani,/ At the French, English, Italian, German, and Spanish Library,/ Nº 18, Rue Vivienne./ 1824./ [12º

Collation—
Half-title (R. *Paris: Printed by A. Belin.*); Title, one page; Second Half-title, with Motto, pp. 1, 2; Text, pp. 3–125.

Full Text.

I.

Don Juan./ By/ Lord Byron./ Cantos I. To VI./ "Difficile est proprie communia dicere."/ Hor./ Vol. I./ [Vol. II.] London: Printed for the Booksellers./ MDCCCXXVI./ [8º

Collation—
Vol. I.: General Title (The/ Works/ of/ Lord Byron./ Vol. XII./ London:/ Printed for the Booksellers./ 1826); Title (R. *Thomas White, Printer,*/ *Johnson's Court.*/); Text, pp. 1–353. The Imprint, as above, is at the foot of p. [354].
Vol. II.: General Title (*The*/ *Works,*/ etc. Vol. XIII./ etc.); Title (Don Juan By/ Lord Byron./ Cantos VII. To XVI./ "Dost thou think," etc. [Motto, three lines]./ Shakspeare./ Vol. II., etc.) (R. Imprint as above); Half-title, pp. 1, 2; Text, pp. 3-398.

II.

Don Juan: In/ Sixteen Cantos./ By Lord Byron./ "Difficile est proprie communia dicere."/ *Hor. Epist. ad*

Pison./ Complete in one volume./ London :/ Printed for William Clark,/ 60, Paternoster-Row./ 1826./ [16º

Collation—

Title (R. *W. Wilson, Printer,*/ 57, *Skinner-Street, London.*/), pp. i., ii.; Biographical Notice, pp. iii.-xii.; Text, pp. *1*-432. The Imprint (*W. Wilson, Printer, 57, Skinner-Street, London.*) is at the foot of p. 452.

III.

Don Juan :/ In/ Sixteen Cantos./ By the/ Right Hon. Lord Byron./ Difficile est proprie communia dicere./ Hor. Epist. ad Pison./ Complete in one volume./ With a short Biographical Memoir of the/ Author./ [Title-vignette, the Royal Arms.] London :/ Printed for T. and J. Allman,/ Great Queen-Street, Lincoln's Inn Fields./ 1827./ [16º

Collation—

Half-title, one leaf; Title (R. *Doncaster :/ Printed by C. and J. White, Baxter-Gate.*/), pp. i., ii.; Biographical Memoir, pp. iii.-ix.; Text, pp. *1*-537. The Imprint, as above, is at the foot of p. 537.

Note.—The Front. (dated 1828) is a portrait of Lord Byron by T. Phillips, R.A., engraved by W. Wise.

IV.

Don Juan./ "Difficile est proprie communia dicere."/ Hor. *Epist. ad Pison.*/ In Two Volumes./ Vol. I./ London :/ Thomas Davison, Whitefriars./ 1828./ [8º

Don Juan./ "Dost thou think, because thou art virtuous, there shall be/ no more cakes and ale?—Yes, by St Anne; and ginger/ shall be hot i' the mouth too!"—*Twelfth Night; or What/ you Will.*/ Shakspeare./ In Two Volumes. Vol. II./ London :/ Thomas Davison, Whitefriars./ 1828./ [8º

Collation—

Vol. I.: Half-title, one leaf; Title, one leaf; Text, pp. *1*-343. The Imprint (*London :/ Printed by Thomas Davison, Whitefriars.*/) is in the centre of p. [344].

Vol. II.: Half-title, one leaf; Title, one leaf; Text, pp. *1*-371. The Imprint, as above, is in the centre of p. [372].

Note.—The Front. to Vol. I. is "Don Juan, C. ii. St. 89," drawn by R. Westall, R.A., and engraved by E. Finden; the Front. to Vol. II. is "Don Juan, Canto II. St. 144," by the same artist and engraver.

V.

Don Juan./ By/ Lord Byron./ Cantos I. To VI./ "Difficile est proprie communia dicere."/ Hor./ Vol. I./ London :/ Printed for the Booksellers./ 1828./ [8º

Don Juan./ By/ Lord Byron./ Cantos VII. To XVI./ "Dost thou think," etc. [Motto, three lines]./ Shakespeare./ Vol. II./ London : Printed for the Booksellers./ 1828./ [8º

Collation—

Vol. I. : Half-title, one leaf; Title (R. *Hamblin, Printer*, 63, *Upper Thames Street.*); Text, pp. *1*–351. The Imprint, as above, is at the foot of p. [352].

Vol. II. : Half-title, one leaf; Title (R. Imprint as above); Second Half-title, one leaf, pp. 1, 2; Text, pp. *3*–392. The Imprint, as above, is at the foot of p. 392.

VI.

Don Juan in 16 Cantos. Campe's Edition. Nuremberg and New York, Campe and Co. 1832. [12º

[Kayser, 1834.]

VII.

Don Juan,/ In/ Sixteen Cantos,/ With Notes ;/ By Lord Byron./ "Difficile est," etc./ Horace./ "Dost thou think," etc. [Motto, three lines. "Shaks."]/ London : Printed for Scott and Webster,/ 36, Charter-House Square./ 1833./ [12º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. *3*–359. The Imprint (*C. Morris, Printer*, 20, *Sydney Grove, Sydney S*?) is at the foot of p. 359.

Note.—The Front. is "Don Juan and Julia," by H. Corbould, engraved by C. Heath. The Title-vignette of the illustrated Title (Don Juan :/ Complete./ By Lord Byron./ London :/ Engraved for the English Classics,/ Published by Scott & Webster./) is from a drawing by H. Corbould, engraved by C. Heath.

VIII.

Don Juan,/ In/ Sixteen Cantos,/ With Notes ;/ By Lord Byron./ "Difficile est," etc./ Horace./ "Dost thou think," etc. [Motto, three lines. "Shaks."]./ London/ Printed for the Booksellers. 1835./ [12º

Collation—

Vide supra, No. vii.

Note.—The Front. and illustrated Title are omitted.

IX.

Don Juan./ By/ Lord Byron./ In Two Volumes./ Vol. I./ [Vol. II.] London :/ John Murray, Albemarle Street./ 1837./ [8º

Collation—

Vol. I.: pp. 376. The Imprint (*London :*/ Printed by *A. Spottiswoode,*/ *New-Street-Square.*/) is at the foot of p. 376.

Vol. II.: pp. 395. The Imprint, as above, is in the centre of p. [396].

Note.—The Title-vignette of illustrated Title of Vol. I. is "Cape Colonna Sunium," engraved by E. Finden from a drawing by T. Helpman. The Title-vignette of illustrated Title of Vol. II. is "The Brig of Balgownie near Aberdeen," engraved by E. Finden from a drawing by G. Bulmer. The vols. are bound in green cloth, with coat-of-arms in gold.

X.

Don Juan. Mannheim, Hofmann. 1838. [16º
[Kayser, 1841.]

XI.

Don Juan :/ In/ Sixteen Cantos./ By/ Lord Byron./ "Difficile est," etc./ *Hor. Epist. ad Pison.*/ London: H. G. Bohn, York Street, Covent Garden./ 1849./ [12º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. 3–438.

Note.—The Front. is "The Siesta of Haidée and Juan." The Title-vignette on illustrated Title (Don Juan,/ etc. London. MDCCCXLVI./ (*sic*)) is Newstead Abbey from the Lake.

XII.

Don Juan/ By Lord Byron/ Complete Edition with Notes/ "Dost thou think," etc. [Motto, three lines]/ London and New York/ George Routledge and Sons/ [1874] [16º

Collation—

Half-title, one leaf, pp. 1, 2; Title (R. *Charles Dickens and Evans,*/ *Crystal Palace Press.*/), pp. 3, 4; Text, pp. 5–431. The Imprint, as above, is in the centre of p. [432].

XIII.

Don Juan./ By/ Lord Byron./ "Difficile est," etc./ "Dost thou think," etc. [Motto, three lines (Shakespeare)]./ London: Chatto & Windus, Piccadilly./ 1875./ [16º

Collation—
Half-title, one leaf; Title, one leaf; List of Cantos, pp. 1, 2; Text, pp. 8–359.
Note.—Part of "The Golden Library."

XIV.

Don Juan/ By/ Lord Byron/ "Difficile est," etc./ Complete Edition, with Notes/ London/ George Routledge and Sons/ Broadway, Ludgate Hill/ New York: 9 Lafayette Place/ 1886/ [8º

Collation—
Half-title, one leaf; Title (R. Advt. of Routledge's Large Type Three-Volume Classics.); Text, pp. 1–476. The Imprint (*R. Clay and Sons, London and Bungay.*) is at the foot of p. 476.
Note.—The Front. is "Don Juan," from Canto IV. stanza xvii. The same issue without the Front. forms part of Routledge's "Excelsior Series."

Translations of Don Juan.

Danish.

I.

Don Juan. . . . Metrisk bearbeidet efter den engelske Original af H. Schou. 1. Hefte Fredericia. 1854. [4º

Collation—
Pp. 16.
Note.—No more published. Without Title-page; the above Title appears on the wrapper.

II.

Byron: Don Juan./ Oversat Paa Dansk/ Af/ Holger Drachmann./ Med Indledningsdigt Af Oversætteren./ KjøbenHavn./ Forlagt Af J. H. Schubothes Boghandel./ Grœbes Bogtrykkeri./ 1880./ [8º

Note.—The translation was issued in parts. The first volume, containing Cantos I.–VI. pp. 1–437, was completed in 1882. A second volume (1890-1902) contains Cantos VII.–XVI. pp. 1–465.

French.

I.

Don Juan, pöeme héroï-comique en 16 chants, traduit et précédé de la vie de Lord Byron [par A. P.] avec notes et commentaires. Tomes i. et ii. Deux Volumes. Impr.

de P. Renouard à Paris. A Paris, rue Poupée, n. 16. 1827. [Tome III. was issued Sept. 15.] [18º
[*Bibl. de la France*, June 2, 1827.]

II.

Don Juan. Traduit en vers français. 2 vol. Paris, *Librairie centrale.* 1866. [12º
[Lorenz, 1876.]

III.

Paul Lehodey./ Don Juan/ de/ Lord Byron,/ Traduction nouvelle, précédée d'une préface/ de M. Legouvé,/ de l'Académie française./ Paris,/ DeGorge-Cadot, libraire-éditeur,/ 37, rue Serpente./ [1869.] [8º

Collation—
Pp. xi. + 450 + Table des Matières, p. [451].

IV.

Don Juan. Traduit en vers français par Adolphe Fauvel. Troisiéme Édition, entièrement revue et corrigée, 1878. Paris, Lemerre. [8º
[Lorenz, 1886.]

Note.—La 1re édition de cette traduction est de 1866, la 2e de 1868.

German.

I.

Don Juan, aus d. Engl. Im Versmass des Originals übersetzt von Ad. v. Marées. Essen, Bädeker. 1839. [12º
[Kayser, 1841.]

II.

Byron's/ Don Juan/ übersetzt/ von/ Otto Gildemeister./ "Difficile est proprie communia dicere."/ Horatius./ "Vermeinst du, weil du tugendhaft," etc. [Motto, six lines]./ Shakspeare./ Bremen./ Druck und Verlag von Carl Schünemann./ 1845./ [8º

Collation—
Vol. I. : pp. 314.
Vol. II. : pp. 276.

III.

Byron's/ Don Juan/ von/ Adolf Böttger./ Diamantausgabe./ Leipzig,/ Verlag von Otto Wigand./ 1849./ [8º

Collation—
Pp. 413.
Note.—The Front. is "Haidie." This edition was reissued in 1858.

IV.

Byron's/ Don Juan./ Deutsch/ von/ Wilhelm Schäffer./ Erster Theil./ Erster und Zweiter Gesang./ Hildburghausen./ Verlag des Bibliographischen Instituts./ 1867./ [8º

Collation—
Vol. I. : pp. 124.
Vol. II. (Cantos III.–VI.) : pp. 152.
Note.—Nos. 47, 48 of the "Bibliothek ausländischer Klassiker."

Italian.

I.

Don Giovanni: poema, tradotto da Ant. Caccia. Torino, 1853. [16º
[Pagliaini, 1901.]

II.

Don Giovanni ridotto in 8ª rima da Antonietta Sacch Milano, Guglielmini, 1865. [8º
[Pagliaini, 1901.]

III.

Giorgio Byron/ Aidea/ Episodio del don Giovanni/ Saggio d'una traduzione completa/ di/ Vittorio Betteloni/ Verona/ Stabilimento tipografico di G. Civelli/ 1875/ [8º

Collation—
Pp. 119.

IV.

Il/ Don Juan/ di/ Lord Byron/ Recato/ In altrettante stanze italiane/ dal cavaliere/ Enrico Casali/ Milano/ Natale Battezzati editore/ 1876/ [8º

Collation—
Pp. 548 + Indice, p. [549].

V.

Don Giovanni. Traduzione di Vitt. Betteloni, Milano, Ottino, 1880. [8º

[Pagliaini, 1901.]

Polish.

I.

Don Żuan./ Lorda Bajrona./ Pieśń/ Pierwsza/ przełożona/ przez/ Wiktora z Baworowa. Tarnopol./ Drukiem Józefa Pawłowskiego./ 1863./ Na dochód Rannych./ [8º.

Collation—

Pp. v. + 60.

Note.—This edition was issued during the last Polish insurrection, for the benefit of the wounded.

(*Part of Canto II.*)

II.

Ustęp z drugiéj pieśni Don Żuana, przełożył Wiktor z Baworowa. pp. 28. *Druk.* "*Czasu.*" *Kraków*, 1877. [8º

(*Canto III.*)

III.

Don Żuan, pieśń trzecia, przekład Wiktora z Baworowa. pp. 35. *redak.* "*Przeglądu Polskiego*," *Druk.* "*Czasu.*" *Kraków*, 1877. [8º

(*Cantos II., III., IV.—Haida.*)

IV.

Don Żuan, pieśń druga, trzecia i czwarta. Opowiadanie o Haidzie; przekład Wiktora z Baworowa. pp. 118. viii. *Tow. Bratniéj Pomocy Słuchaczów Wszechn. Lwowskiéj: Tarnopol*, 1879. [8º

V.

Don Żuan . . . Przekład Edwarda Porębowicza. *Warszawa*, 1885.

Roumanian.

Don Juan/ dela/ Lord Byron./ Poema epica./ Tradusă de I. Eliade./ [Emblem — Cupid and Mask.]/ *Eliade: Bucuresci.*/ In tipograsia lui Eliade./ 1847./ [8º

Collation—

Pp. 183.

Russian.

I.

Донъ-Жуанъ...Переводъ И. Жандра. *С.-Петербургъ*, 1846. [8°.

Collation—
Pp. 1–91.

II.

Донъ-Жуанъ...Вольный переводъ В. Любичъ-Романовича. *С.-Петербургъ*, [1847.] 2 vols. [12°.

III.

Донъ-Жуанъ...Глава первая. Переводъ Н. А. Маркевича. *Лейпзигъ*, 1852. [16°.

Collation—
Pp. 164.

IV.

Донъ-Жуанъ...Перев. Д. Минаева. *С.-Петербургъ*, 1866, 67.

V.

Донъ-Жуанъ...Переводъ П. Козлова. Изданіе 2-е, съ примѣчаніями П. Вейнберга. *С.-Петербургъ*, 1889. 2 vols.

VI.

Донъ-Жуанъ...Переводъ А. Козлова. 2 том. *С.-Петербургъ*, 1892.

Servian.

Дон-Жуанъ ... Превод у прози Окпце Глушчевића. 2 свес. *Београд*, 1888.

Spanish.

I.

Don Juan, novela. Por lord Byron. Deux Volumes. Impr. de Decourchant, à Paris, A Paris rue du Temple, N. 69. 1829. [18°

[*Bibl. de le France*, January 24, 1829.]

II.

Don Juan/ Poema/ de/ Lord Byron./ Traduccion de/ F. Villalva/ Difficile est proprie communia dicere./ Horacio.

Epístola á los Pisones./ Tomo 1/ Madrid/ Librería de Leocadio Lopez/ 13—Calle del Cármen—13/ 1876/ [8º

Collation—

Vol. I. : pp. xv. + 384 + Indice, p. [385].
Vol. II. : pp. 420 + Indice, p. [421].

Swedish.

I.

Don Juan/ Af/ Lord Byron./ Första Sången./ Med upplysande och utwalde Noter./ Öfversatt ifrån Engelska Originalet./ Stockholm,/ Nordströmska Boktryckeriet,/ 1838./ [8º

Collation—

Pp. 80.

II.

Don Juan/ Af/ Lord Byron./ Förra Delen./ Sångerna I–VI./ Stockholm,/ J. L. Brudins Förlag. [1857.] [8º

Collation—

Vol. I. : pp. 349.
Vol. II. : [Sednare Delen. Sångerna VII.–XVI.—1862], pp. 384.

Note.—This edition ("Öfversättning Af Carl. Wilh. Aug. Strandberg") was issued in paper covers with vignette portrait of Lord Byron.

English Bards, and Scotch Reviewers.

I.

The/ British Bards,/ A Satire./ [1808.] [4º

Collation—

No Title-page. Pp. *1*, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 [pp. 17, 18, 19, 20, proof-sheets of 84 lines :—(line 1), "Health to Immortal Jeffrey ! once in name ;"—(line 84), "Her son, and vanish'd in a Scottish mist" + p. 21, proof-sheet uniform with pp. 1–16, of 20 lines :—(line 1), "Illustrious Holland ! hard would be his lot ;"—(line 20), "Reforms each error, and refines the whole"], pp. 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.

Signature C is at the foot of p. 5 ; D, p. 9 ; E, p. 13 ; G, p. 21 ; H, p. 25.

Pp. 1–16 contain 284 lines : (line 1), "Time was, e'er yet in these degenerate days ;" (line 284), "Of Jefferies ! monarch of the Scourge and, chain." (Lines 281–284 are erased.)

Pp. 19–29 contain 200 lines : (line 1), "Now to the drama turn, oh ! motley sight ;" (line 200), "And urge thy bards, to

gain a name like thine." The last line of p. 29 is numbered 520, and the date 1808 is subscribed.

Note.—The page measures 278 × 218. The water-mark on the last page (p. 29) is 1807; the water-mark on the original wrapper, "J. W. & B. B. 1806." A wrapper of the original sheets is inscribed, "This is the original Satire which Ld B. put into my hands. It was printed in the Country, where he had been staying. He added 110 lines before it was published. R. C. D." (*B. M.*, E.G. 2028.)

II.

English Bards,/ And/ Scotch Reviewers./ A Satire./ I had rather be a kitten, and cry, mew!/ Than one of these same metre ballad-mongers./ Shakspeare./ Such shameless Bards we have; and yet 'tis true,/ There are as mad, abandon'd Critics too./ Pope./ London:/ Printed for James Cawthorn, British Library,/ No. 24, Cockspur Street./ [1809.] [12º

Collation—

Half-title, one leaf, pp. i., ii.; Title (R. *T. Collins, Printer, No.* 1, *Harvey's Buildings, Strand*), pp. iii., iv.; Preface, pp. v., vi.; Text (696 lines), pp. *1*–54. The Imprint (*T. Collins, Printer, Harvey's Buildings, Strand*) is at the foot of p. 54.

Note.—The words "Scotch Reviewers" on the Title are in Gothic characters. Facsimile of the Title-page faces p. xiv. of *Poetical Works*, 1898, vol. i.

III.

English Bards,/ And/ Scotch Reviewers;/ A Satire./ By/ Lord Byron./ I had rather be a kitten, and cry, mew!/ Than one of these same metre ballad-mongers./ Shakspeare./ Such shameless Bards we have; and yet 'tis true,/ There are as mad, abandon'd Critics too./ Pope./ Second Edition,/ With/ Considerable Additions and Alterations./ London:/ Printed for James Cawthorn, British Library, Nº 24,/ Cockspur Street./ 1809./ [8º

Collation—

Half-title, one leaf, pp. i., ii.; Title (R. *Printed by Deans & Co. Hart-Street, Covent Garden.*/), pp. iii., iv.; Preface to the Second Edition, pp. v.–vii.; Text (1050 lines), pp. *1*–82; Postscript, pp. 83–85. The Imprint, as above, is at the foot of p. 85. The Advt. (*In the Press,/ And speedily will be published,/* HENRY COUNT DE KOLINSKY, a Polish Tale./) is in the centre of p. [86].

Note.—The words "A Satire" on the Title, and the words "Scotch Reviewers" on the Half-title, are in Gothic characters.

IV.

English Bards,/ And/ Scotch Reviewers ;/ A Satire./ By/ Lord Byron./ I had rather be a kitten, and cry, mew!/ Than one of these same metre ballad-mongers./ Shakspeare./ Such shameless Bards we have ; and yet 'tis true,/ There are as mad, abandon'd Critics too./ Pope./ Third Edition./ London :/ Printed for James Cawthorn, British Library, No. 24,/ Cockspur Street./ 1810./ [8º

Collation—

Half-title, one leaf, pp. i., ii. ; Title (R. Printed by *T. Collins, Harvey's Buildings, Strand, London.*), pp. iii., iv. ; Preface to the Third Edition, pp. v.–vii. ; Text (1050 lines), pp. *1*–82 ; Postscript, pp. 83–85 + Advt. of "Books Published by James Cawthorn," etc., pp. [86]–[88]. The Imprint (*Printed by T. Collins, No. 1, Harvey's Buildings, Strand, London.*) is at the foot of p. [88].

Note.—The Advt. of "The British Circulating Library, 24 Cockspur Street," etc., is dated March 30, 1810. The words "A Satire" and "London" on the Title, and the words "English Bards" on Half-title, are in Gothic characters.

V.

English Bards,/ And/ Scotch Reviewers ;/ A Satire./ By/ Lord Byron./ I had rather be a kitten, and cry, mew!/ Than one of these same metre ballad-mongers./ Shakspeare./ Such shameless Bards we have ; and yet 'tis true,/ There are as mad, abandon'd Critics too./ Pope./ Fourth Edition./ London :/ Printed for James Cawthorn, British Library, No. 24,/ Cockspur Street./ 1810./ [8º

Collation—

Half-title, one leaf, pp. i., ii. ; Title (R. *Printed by T. Collins, Harvey's Buildings, Strand, London.*), pp. iii., iv. ; Preface to the Third Edition, pp. v.–vii. ; Text (1050 lines), pp. *1*–82 ; Postscript, pp. 83–85 + "Books Published by James Cawthorn," etc., pp. [86]–[88]. The Imprint (*Printed by T. Collins, No. 1, Harvey's Buildings, Strand, London*) is at the foot of p. [88].

Note.—The Advt. of the "British Circulating Library, 24, Cockspur Street," etc., is dated March 30, 1810. The words "Satire" and "London" on the Title, and the words "English Bards" on the Half-title, are in Gothic characters.

VI.

English Bards,/ And/ Scotch Reviewers ;/ A Satire./ By/ Lord Byron./ I had rather be a kitten, and cry, mew!/ Than one of these same metre ballad-mongers./ *Shakespeare./* Such shameless Bards we have ; and yet 'tis

true,/ There are as mad, abandon'd Critics too./ *Pope./* Fourth Edition./ London :/ Printed for James Cawthorn, British Library, No. 24,/ Cockspur Street; and Sharpe and Hailes, Piccadilly./ 1811./ [8°

Collation—

Half-title, one leaf, pp. i., ii.; Title (R. *Printed by Cox, Son, and Baylis, G^t Queen Street, London.*), pp. iii., iv.; Preface, pp. v.-vii.; Text (1052 lines), pp. *1*–82; Postscript, pp. 83–85 + "Books published by James Cawthorn," etc., pp. [87], [88]. The Imprint (*Printed by Cox, Son, and Baylis, Great Queen Street,/ Lincoln's-Inn-Fields./*) is at the foot of p. 85.

Note.—On the Title-page of another copy of this edition there is a period instead of a comma after "James Cawthorn." The word "Satire" on the Title, and the words "Scotch Reviewers" on the Half-title, are in Gothic characters.

VII.

[Fifth Edition.] [8°

[For Title-page, *vide supra*, Fourth Edition, 1811, No. vi. No special Title-page for a Fifth Edition was printed.]

Collation—

Text, pp. *1*–83. [Signature B, p. [1]; C, p. 17; D, p. 33; E, p. 49; F, p. 65; G, p. 81.] There is no Imprint on pp. [1], 83, or on p. [84]. The Text numbers 1070 lines.

Note (1).—The Half-title prefixed to the Title-page of the Fourth Edition of 1811, which precedes the Museum copy of the Fifth Edition, bears the MS. signature, "R. C. Dallas," and a blank leaf the following note: "This is one of the very few copies preserved of the suppressed edition, which would have been the Fifth. No Title-page was printed—the one prefixed was taken from the preceding edition."

Note (2).—Mr. S. Leicester Warren (Lord de Tabley) records the following MS. notes inscribed in a copy of the Fifth Edition, which had formerly belonged to James Boswell, jun., and was then in the possession of Mr. J. R. P. Kirby, of Bloomsbury Street:—

A. A note on the abortive duel between Jeffrey and Moore is dated November 4, 1811.

B. A note on the fly-leaf in the handwriting of James Boswell, jun.—

"This copy purports on the title-page to be the fourth edition, but is in truth the fifth. Having pointed out to Murray, the bookseller, a variation between the copy of the fifth edition and this, he borrowed it from me, that he might show it to Lord Byron to have the circumstance explained; that his lordship told him he had printed the fifth edition, but, before its publication, having repented of the work altogether, he determined to destroy the whole impression. But the printer, as he observed, must have retained at least this one copy, and, by putting a false title-page,

had sold it as the fourth edition," etc.—*Notes and Queries*, 1887, Series V. vol. vii. pp. 203, 204.

Mr. Murray's copy of the Fifth Edition contains, on the fly-leaves at the beginning of the volume, MS. versions of (1) *The Curse of Minerva*, pp. [i.]–[xi.]; (2) The Answer to Fitzgerald's Epigram, written at the "Alfred," on *English Bards, etc.*, p. [xv.]; and on p. xvi. the following MS. Title-page:—

English Bards/ and Scotch Reviewers; a/ Satire/ By Lord Byron./ I had rather be a kitten, and cry, mew !/ Than one of these same metre ballad-mongers./ Shakspere./ Such shameless Bards we have; and yet 'tis true,/ There are as mad, abandon'd critics too./ Pope./ Fifth Edition,/ UNpublished; with considerable additions./ London :/ Printed for James Cawthorne,/ Cockspur Street./ 1812./

At the end of the volume a MS. version of "Lines on the Removing Lady Jersey's Portrait from the Gallery of Beauties," is on pp. [85], [86], and a MS. version of "On a Recent Discovery, 1813," on p. [89].

P. xiv. is headed by the following MS. note: "Lord Byron has two copies of this work, R. C. Dallas, Esq., has likewise two copies, and Mr. Leigh Hunt one."

VIII.

English Bards, etc.; a Satire. 1st Amer. from 3rd London Ed. Philadelphia. 1811. [8º

[Cat. of Boston Athenæum Library, 1874.]

IX.

English Bards, and Scotch Reviewers; A Satire. By Lord Byron. Charleston: Moxford, Willington & Co., 1811. [8º

X.

English Bards, and Scotch Reviewers. Boston. 1814. [12º

Collation—
Pp. 72.

XI.

English Bards/ And/ Scotch Reviewers;/ A Satire./ By Lord Byron./ From the last London Edition./ I had rather be a kitten, and cry mew !/ Than one of these same metre ballad-mongers./ *Shakspeare./* Such shameless bards we have; and yet 'tis true/ There are as mad, abandon'd critics too./ *Pope./* New York :/ Published by A. T. Goodrich & Co., 124 Broad-/Way, Corner of Cedar-Street./ *I. Seymour, print./* 1817./ [12º

Collation—

Title, one leaf, pp. i., ii. ; Preface to the Third Edition, pp. iii., iv. ; Text, pp. 5–54.

Note.—The text numbers 1050 lines, but lacks the Postscript. The misprint "ingenious" for "ingenuous youth," in footnote (p. 7) to line 56, which belongs to the Fourth Edition of 1811, and was corrected by Byron for the Fifth Edition, occurs in this edition.

XII.

English Bards, And/ Scotch Reviewers ;/ A Satire./ Ode to the Land of the Gaul.—Sketch/ From Private Life.—Windsor/ Poetics, Etc./ By/ The Right Honorable/ Lord Byron./ Second Edition./ Paris :/ Published by Galignani/ At the French, English, Italian, German, and Spanish/ Library, N° 18, Rue Vivienne./ 1818./ [12°

Collation—

Title, one leaf; Second Half-title, pp. 1, 2 ; Preface, pp. 3–5 ; Text, pp. 7–70 ; Postscript, pp. 71–73 ; Ode, etc., pp. 75–84.

Note.—The Text numbers 1052 lines. This edition follows the Fourth Edition of 1811. The misprint "ingenious" for "ingenuous" is in a footnote, p. 10. A Third Edition, identical with the Second, was issued in 1819.

XIII.

English Bards,/ And/ Scotch Reviewers ;/ A Satire./ With Notes and Preface,/ By/ Lord Byron./ Brussels,/ Published at the English Repository of Arts, N° 602,/ Rue de L'Impératrice./ Printed by Demanet, Rue des Bogards./ 1819./ [8°

Collation—

Title, one leaf; Half-title with Mottoes, pp. 1, 2 ; Preface, pp. [3]–[5] ; Text, pp. 7–62 ; Postscript, pp. 63, 64.

Note.—The Front. is "Lord Byron," "*lith. par Toland.*" The Text numbers 1052 lines. This edition follows the Fourth Edition of 1811. The misprint "ingenious" is at the foot of p. 10.

XIV.

English Bards,/ And/ Scotch Reviewers ;/ A Satire./ By/ The Right Honorable/ Lord Byron./ I had rather be a kitten, and cry, mew !/ Than one of these same metre ballad-mongers./ *Shakspeare.*/ Such shameless Bards we have ; and yet 'tis true,/ There are as mad, abandon'd Critics too./ *Pope.*/ Geneva :/ Published by P. G. Ledouble,/ No. 24, Rue de la Cité./ 1820./ [12°

Collation—

Half-title (R. Advt. of Joseph Forsyth's Remarks on Antiquities, etc., and Imprint, *Printed by Sestié Fils.*); Title, one leaf, pp. 1, 2; Preface, pp. 3–5; Text, pp. *1*–66; Postscript, pp. 67, 68.

Note.—The Text numbers 1052 lines. This edition follows the Fourth Edition of 1811.

XV.

English Bards,/ and/ Scotch Reviewers./ A Satire./ By Lord Byron./ I had rather be a kitten, and cry, Mew!/ Than one of these same metre ballad-mongers./ *Shakespeare.*/ Such shameless Bards we have; and yet, 'tis true,/ There are as mad, abandon'd Critics too./ *Pope.*/ London:/ Benbow, Printer and Publisher, Byron's Head,/ Castle-Street, Leicester-Square./ 1823./ [12?

Collation—

Pp. v. + [7]–61. The Imprint (*W. Benbow, Printer, Castle-st. Leicester-sq.*) is at the foot of p. 61.

Note.—The Text numbers 1050 lines. This edition follows the Third Edition of 1810.

XVI.

English Bards/ And/ Scotch Reviewers;/ A Satire./ By Lord Byron./ [Mottoes as above, six lines.] A New Edition,/ With a Life of the Author./ To which is added/ Fare Thee Well, A Poem./ Glasgow:/ Printed by James Starke,/ and sold by All the Booksellers./ 1824./ [12?

Collation—

Pp. xiv. + *15*–52 + Fare Thee Well! pp. [53], [54].

Note.—The Text numbers 1050 lines, as in the Third Edition. The misprint "ingenious" for "ingenuous" occurs in a footnote to p. 16.

XVII.

English Bards/ and/ Scotch Reviewers:/ A Satire./ By Lord Byron./ [Mottoes as above, six lines ("Shakspeare").] A New Edition,/ With a life of the Author./ To which is added/ Fare Thee Well, A Poem./ Glasgow:/ Printed for M'Intosh & Co./ And sold by All the Booksellers./ 1825./ [12?

Collation—

Pp. xiv. + 34.

Note.—The Text numbers 1050 lines. This edition is differently paginated from the preceding, and the Notes are reset (the

misprint "ingenious" is corrected), but the Text, Preface, and the "Life of the Author" seem to have been set up from the same type.

XVIII.

English Bards/ and/ Scotch Reviewers;/ A Satire,/ By Lord Byron./ London:/ Printed and Published by W. Dugdale,/ 23, *Russell Court, Drury Lane.*/ 1825./ [12º

Collation—

Pp. 50.

Note.—The Text numbers 1050 lines. The Notes are printed after the text, pp. 35–50. In Note 3 the misprint "ingenious" is retained. The *English Bards, and Scotch Reviewers* (Third Edition, of 1050 lines) was included in the *British Satirist*, Glasgow, 1826, 12º, pp. *1*–46, and formed part (pp. 139–178) of a collection of Satires, Gifford's *Baviad and Maviad*, etc., published by J. F. Dove, London, 1827, 12º. The misprint "ingenious" has been corrected in both these issues.

XIX.

English Bards,/ And/ Scotch Reviewers,/ A Satire./ By/ Lord Byron./ I had rather be a kitten, and cry, mew,/ Than one of these same metre ballad-mongers./ *Shakspeare.*/ Such shameless bards we have; and yet, 'tis true,/ There are as mad abandoned critics too. *Pope.*/ A New Edition./ London:/ Printed by T. Kay, at the Egyptian Press, 1, Welbeck Street,/ Cavendish Square, For the Booksellers./ 1827./ [8º

Collation—

Half-title, pp. i., ii.; Title, pp. iii., iv.; Preface, pp. v.–vii.; Text, pp. *1*–78; Postscript (*sic*), pp. [79]–80. The Imprint (*Printed by T. Kay, 1, Welbeck Street, Cavendish Square.*) is at the foot of p. 80.

Note.—The Text follows the Third Edition of 1810. The misprint "ingenious" occurs in a footnote to p. 4. The words "A Satire," "Shakspeare," and "Pope" on the Title-page are in Gothic characters.

Fare Thee Well.

I.

Fare Thee Well. First Version, consisting of Thirteen Stanzas, dated March 18, 1816. [249 × 190.

Collation—

Pp. [1]–[3].

II.

Fare Thee Well! [Printed and distributed, April 4, 1816.] [4º

Collation—

Pp. [1]-3. P. [4] is blank. A copy of this pamphlet in the British Museum is marked as "Privately printed for Lord Byron," and measures 237 × 173. The watermark is "J. GREEN, 1815."

Note.—The Text numbers 60 lines. Lines 1-24 are on p. [1]; lines 25-56 on p. 2; and lines 57-60 on p. 3. In line 28 "may" is printed "may." *Fare Thee Well* was first published in *The Champion*, Sunday, April 14, 1816.

III.

Fare Thee Well. Second Version, consisting of Sixty Lines, dated Monday, "April 7, 1816." [250 × 190.

Collation—

Pp. 1-3.

IV.

A Sketch from Private Life, consisting of 104 lines, dated March 30th, 1816. [250 × 190.

Collation—

Pp. [1]-4.

V.

A Sketch, etc. Another copy, dated March 30, 1816, and endorsed, "Correct with most particular care, and print off 50 copies, and keep standing. 1816, April 2."

VI.

Fare Thee Well!—A Sketch, etc.—Napoleon's Farewell.—On the Star of the Legion of Honour.—An Ode. By Lord Byron. London: *Printed for Sherwood, Neely and Jones, Paternoster Row*, 1816. [8º

Collation—

Pp. 27.

Note.—"Original blue paper cover."—*Catalogue of Rowfant Library*, 1886, p. 146.

VII.

Fare Thee Well,/ A Poem./ A Sketch/ From Private Life,/ A Poem,/ By Lord Byron./ Bristol:/ Printed for Barry & Son, High-Street./ 1816./ [8º

Collation—

Half-title, pp. 1, 2; Title (R. *Barry & Son, Printers.*), pp. 3, 4; Text (*Fare Thee Well*), pp. 5–7; (A Sketch, etc.), pp. 8–12. The Imprint, as above, is at the foot of p. 12.

The Text is identical with that of the pamphlet.

VIII.

Fare Thee Well!/ And/ Other Poems./ By Lord Byron./ Edinburgh:/ Printed for John Robertson,/ 132, High Street./ 1816./ [8º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. 3–32. The Imprint (*Walker and Greig, Printers*) is at the foot of p. 32.

Contents—

Fare Thee Well . . p. 3
A Sketch . . . . p. 7
Napoleon's Farewell p. 13
On the Star of "The Legion of Honour" . . . . p. 15
Ode from the French p. 18
Ode ("Oh, shame to thee," etc.) . . . . . p. 25
Madame Lavalette . p. 30

Note.—An editorial note (p. 24) states that the Ode "Oh, shame to thee" was first published in the *Morning Chronicle*, July 31, 1815, under the signature "Brutus." "It has been ascribed by many to the Author of the *Pleasures of Hope*." A second note (p. 30) apologizes for the inclusion of "Madame Lavalette" [first published in the *Examiner*, January 21, 1816], which "has appeared in some other Editions of these Poems."

The Giaour.

I.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance—one sorrow that throws/ "Its bleak shade alike o'er our joys and our woes—/ "To which Life nothing brighter nor darker can bring,/ "For which joy hath no balm—and affliction no sting."/ Moore./ London:/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Albemarle-Street./ 1813./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Dedication, "To Samuel Rogers, Esq.;" Text, pp. 1–41. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is in the centre of p. [42].

Note.—The First Edition of the *Giaour* (June 5, 1813) numbers 685 lines.

II.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance—one sorrow that

throws/ "Its bleak shade alike o'er our joys and our woes—/ "O'er which Life nothing brighter nor darker can fling,/ "For which joy hath no balm—and affliction no sting."/ Moore./ A New Edition, with some Additions./ London :/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Albemarle-Street./ 1813./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Dedication as above; Advt., "The tale," etc.; Text, pp. *1*–47. The Imprint, as above (No. i.), is in the centre of p. [48].

Note.—The Second Edition of the *Giaour*, published at the end of June or the beginning of July, numbers 816 lines. Note the misprints in third line of the motto, "O'er which" for "To which," and "fling" for "bring." The first edition of the Song, *A Selection of the Irish Melodies*, 1807, i. 45, and other editions read "bring."

III.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance," etc. [Motto, four lines, as in the Second Edition]./ Moore./ Third Edition,/ With Considerable Additions./ London :/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Albemarle-Street./ 1813./ [8º

Collation—

Half-title (R. Advt. of "Madame de Stael's Long Suppressed Work" [*De L'Allemagne*]); Title, one leaf; Dedication; Advt., pp. 1, 2; Text, pp. 3–53 + Advt. of "Books Lately Published by John Murray," pp. [54]–[56]. The Imprint (*T. Davison, Lombard Street,*/ *Whitefriars, London.*/) is at the foot of p. [56].

Note.—The Text numbers 950 lines. The numbers 5, 10, etc., are printed on the margin. The First and Second Editions are not numbered.

IV.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance—one sorrow that throws/ It's bleak shade alike o'er our joys and our woes—/ O'er which Life nothing brighter nor darker can fling,/ For which joy hath no balm—and affliction no sting."/ Moore./ From the Third London Edition./ Boston :/ Printed by John Eliot,/ No. 5, Court Street./ 1813.

Collation—

Pp. 72.

Note.—The *Giaour* was also published at Philadelphia in 1813, 53 pp. 24º

V.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance," etc. [Motto, four lines, as in Second Edition]./ Moore./ Fifth Edition,/ With Considerable Additions./ London :/ *Printed by T. Davison, Whitefriars,*/ For John Murray, Albemarle-Street./ 1813./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Advt.; Text, pp. *1*–66.

Note.—The Text numbers 1215 lines. The concluding note, "The circumstance," etc., is enlarged (p. 66) by nine lines: "I do not know"—"Hall of Eblis." The Dedication is wanting in the copy of the Fifth Edition in the British Museum.

VI.

The Giaour,/ etc./ Sixth Edition,/ etc./ 1813./ [8º

Collation—

Title, one leaf; Dedication; Advt.; Text, pp. *1*–66.

Note.—The Text numbers 1215 lines. The Half-title is missing in the Museum copy.

VII.

The Giaour,/ A Fragment of/ A Turkish Tale./ By Lord Byron./ "One fatal remembrance," etc. [Motto, four lines, as in the First Edition, "bring" for "fling," etc.]/ Moore./ Seventh Edition, With some Additions./ London :/ *Printed by Thomas Davison, Whitefriars,*/ For John Murray, Albemarle Street./ 1813./ [8º

Collation—

Half-title, one leaf; Title, one leaf; Dedication; Advt.; Text, pp. *1*–75. The Imprint (*T. Davison, Lombard Street,*/ Whitefriars, London./) is in the centre of p. [76].

Note.—The Text numbers 1334 lines. The Notes are printed at the end (pp. *65*–75) of the volume.

VIII.

The Giaour,/ etc./ The Ninth Edition,/ etc./ 1814./ [8º

Collation—

Vide supra, No. vi.

Note.—The Half-title is missing in the Museum copy.

IX.

The Giaour,/ etc./ The Tenth Edition,/ etc./ 1814./ [8º

Collation—
Vide supra, No. vi.
Note.—Four pages of "Interesting Works Published in February, 1814, By John Murray, Bookseller of the Admiralty, and Board of Longitude," etc., are bound up with the Tenth Edition.

X.

The Giaour,/ etc./ The Eleventh Edition,/ etc./ 1814./ [8º

Collation—
Vide supra, No. vi.
Note.—The Half-title is missing in the Museum copy.

XI.

The Giaour,/ etc./ The Twelfth Edition./ London :/ Printed for John Murray, Albemarle-Street :/ *By Thomas Davison, Whitefriars.*/ 1814./ [8º

Collation—
Vide supra, No. vi.

XII.

The Giaour,/ etc./ The Fourteenth Edition./ London :/ Printed for John Murray, Albemarle-Street./ 1815./ [8º

Collation—
Half-title, one leaf; Title (R. *T. Davison, Lombard-Street,*/ *Whitefriars, London.*/); Dedication; Advt.; Text, pp. *1*–75. The Imprint, as above, is in the centre of p. [76].
Note.—Four pages of Advts., dated "Albemarle-Street, London, January, 1818," are bound up with the Fourteenth Edition.

XIII.

The Giaour :/ A Fragment of/ A Turkish Tale./ [Motto, four lines.] Moore./ London :/ Printed and Published by W. Dugdale,/ *23, Russell Court, Drury Lane.*/ 1825./ [12º

Collation—
Pp. 51. The Imprint (*W. Dugdale, Printer, 23, Russell Court, Drury Lane*) is at the foot of p. [52].

XIV.

The Giaour :/ A/ Fragment of a Turkish Tale./ By/ Lord Byron./ London : John Murray, Albemarle Street./ Sold

also by/ Tilt and Bogue, Fleet Street:/ Edinburgh, Oliver and Boyd: Dublin, John Cumming./ 1842./ [12º

Collation—
Pp. 67. The Imprint (*London:/ Printed by A. Spottiswoode,/ New-Street-Square./*) is in the centre of p. [68].

XV.

The Giaour:/ A Fragment of a Turkish Tale,/ By Lord Byron./ [Motto, four lines.] Moore./ [1844.] [8º

Collation—
Pp. 40. The Imprint (*H. G. Clarke and Co., 66, Old Bailey*) is at the foot of p. 40.
Note.—Part of "Clarke's Home Library."

Translations of The Giaour.

French.

Le Giaour, fragments d'un cante turc, poème traduit de l'anglais de lord Byron, par J. M. H. Bigeon, Paris, Ponthieu, Ledoyen, 1828. [18º
[Quérard, 1846.]

German.

I.

Der Gauer, Bruchstück einer türkischen Erzählung, nach der 7. englischen Ausgabe im Deutschen metrisch bearbeitet. Berlin, F. Dümmler. 1819. [12º
[*Centralblatt, etc.*, 1890, vol. vii. p. 456.]

II.

Der Gjaur. In deutsche Verse übersetzt v. Arthur v. Nordstern. Mit d. engl. Text zur Seite. Leipzig, Göschen. 1820. [8º
[Kayser, 1834.]

III.

Der Gjaur. Bruchstück e. türk. Erzählg. v. Lord Byron. Frei übers. v. Adf. Seubert. Leipzig. 1871–76. [16º
[Kayser, 1877.]

Collation—
Pp. 48.
Note.—No. 669 of the *Universal-Bibliothek.*

Italian.

I.

Il Giaurro, frammento di novella turca; recato dall' ingl. in versi ital. da Pellegrino Rossi. Genova e Parigi, Paschoud, 1817. [12º

[Quérard, 1827.]

II.

Il Giaurro. Traduzione di Andrea Maffei. Milano, Hoepli. 1884. [64º

[Pagliaini, 1901.]

Polish.

I.

Giaur, ułomki powieści tureckiéj, poema...Przeldadania Władysl. hr. Ostrowskiego. pp. 83.
W drukarni bibliotecznéj: Puławy, 1830. [8º.

II.

Giaur, Ułamki powieści tureckiéj, tłum. Adam Mickiewicz. *Księgarnia Katol.: Paryż*, 1834 [*Wrocław*, 1835]. [8º.

Romaic.

I.

Ποιηματα Βυρωνος/ ὁ Γκιαουρ/ τεμαχιον/ τουρκικου Διηγηματος/ Μεταφρασις/ Αἰκατερινης κ. Δοσιου/ Ἐκδιδεται το Δευτερον/ Ἐπ/ Ἀρ. Κ. Δοσιου/ Ἀθηνησι/ Τυποις Ἀνδρεου Κορομηλα/ 1873/ [4º

Collation—
Half-title, one leaf; Title, one leaf; Translator's Advt.; Προλογος, pp. [α']–ι' + Text, pp. 1–69 + Παροραματα, p. [70].

II.

Σακελλαριου Βιβλιοθηκη του Λαου/ Ποιηματα Βυρωνος/ ὁ Γκιάουρ/ τεμαχιον/ τουρκικου Διηγηματος/ Μεταφρασις/ Αἰκατερινης κ. Δοσιου/ Ἐν Ἀθηναις/ Τυποις και Ἀναλωμασι Π. Δ. Σακελλαριου/ [1898?] [8º

Collation—
Pp. 91. The Imprint (Τυπογραφειον Π. Δ. Σακελλαιου ἐν Ἀθηναις) is in the centre of p. [92].

Russian.

I.

Джяуръ. Отрывки изъ одной турецкой повѣсти. "Выборъ изъ сочиненій лорда Байрона" М. Каченовскаго. pp. 107–176. 1821.

II.

Джяуръ. Отрывки турецкой повѣсти. . . . Переводъ Н. Р. pp. 31. *Москва*, 1822. 8°.

III.

Гяуръ...Перевелъ Е. Мишель. [In prose.]
С.-Петербургъ, 1862. [8°.
Collation—
Pp. 49.

IV.

Гяуръ...Перев. размѣромъ подлинника В. Петровъ.
С.-Петербургъ, 1873.

V.

Гяуръ Байрона и Крымскіе сонеты Мицкевича. Переведъ В. А. Петровъ. Изданіе 2-ое.
С.-Петербургъ, 1874.

Servian.

Ђаур лорда Бајрона. Српски од Ац. Поповића. pp. 67.
Д. Хинић: у Новом-Саду, 1860. [12°.

Spanish.

El Giaur ó el infiel, por lord Byron. Traduccion Castellana. Paris, 1828: Madrid, lib. Europea. [12°
[*Dicc. Gen. de Bibl. Esp.* por D. Dion. Hidalgo, 1862.]

Swedish.

Giaurn,/ Ett Stycke Af en Turkish Berättelse,/ Af/ Lord Byron./ Öfversättning./ Stockholm./ J. L. Brudins Förlag./ 1855./ [8°
Collation—
Pp. 80.
Note.—No. 6 of "Byron's Poetiska Berattelser," translated by Talis-Qualis.

Heaven and Earth.

I.

[*Note.*—For the First Edition of *Heaven and Earth*, see *The Liberal*, No. II., pp. 165–206 (London, L. Hunt, 1822).]

Heaven and Earth,/ A Mystery ;/ Founded on the Following Passage in Genesis,/ Chap. vi./ "And it came to pass . . . that the sons of God saw the/ daughters of men that they were fair ; and they took them/ wives of all which they chose."/ "And woman wailing for her Demon lover."/ Coleridge./ London :/ Benbow, Printer and Publisher, 252, High Holborn./ 1824./ [12º

Collation—

Pp. 35 + "Benbow's Catalogue of Books," p. [36]. The Imprint (*Benbow, Printer, 9, Castle Street, Leicester Square, London*) is at the foot of p. [36].

II.

Heaven and Earth, a Mystery, Paris, Galignani, 1823. [12º

[Quérard, 1827.]

III.

Heaven and Earth, etc. [12º

Collation—

Pp. 36.

Note.—This edition, printed by (?) W. Dugdale in (?) 1825, bears neither Title-page nor Imprint, and is bound up with *The Bride of Abydos*, printed for Thomas Wilson in 1825, and *The Corsair*, printed and published by W. Dugdale in 1825.

Translations of Heaven and Earth.

French.

Essai/ Sur Le Génie et Le Caractère/ de Lord Byron,/ Par A. P. . . . T. ;/ etc./ Paris./ Ladvocat, Libraire, Palais-Royal,/ Galerie de Bois, Nº 195./ 1824./ [12º

Collation—

Half-title, Le Ciel/ Et La Terre./ Mystère/ Fondé sur ce Passage de La Genèse :/ (Chap. VI)/ : "Et il arriva . . . que les fils de Dieu virent que les filles des/ hommes étaient belles ; et ils prirent pour femmes/ celles d'entre elles qu'ils choisirent./ "La femme regrettant son démon bien-aimé."/ (Coleridge.)/ (R. *Personnages.*), pp. [195], [196] + Text, pp. *197*–252.

Italian.

Cielo e terra: mistero, tradotto da Andrea Maffei. Milano, Gnocchi, 1853. [16º

[Pagliaini, 1901.]

Russian.

Небо и Земля. Н. В. Гербель, "Полное собраніе стихотвореній." Том. I.

Hebrew Melodies.

I.

A Selection of/ Hebrew Melodies/ Ancient and Modern/ with appropriate Symphonies and accompaniments/ By/ I: Braham & I: Nathan/ the Poetry written expressly for the work/ By the Right Honble/ Lord Byron/ ent^d at Sta^rs Hall/ [Title-vignette, angel holding crown] 1st Number/ Published and Sold by I: Nathan Nº 7 Poland Street Oxford Str^t / and to be had at the principal Music and Booksellers/ Price one Guinea/ [1815] [fol.

[The Title-page is enclosed in an ornamental border, and below the words, "*Drawn by Edward Blore,*" is the signature "I. Braham;" and below the words, "*Engraved by W. Lowry,*" the signature "I. Nathan."]

Collation—

Part I.: Illuminated Dedication "To Her Royal Highness the Princess Charlotte of Wales," one leaf; Preface, signed "I. Braham, I. Nathan," and dated "London, April, 1815," one leaf; Index to the First Number, one leaf; Music and Words, pp. *1*–64.

Part II.: Title (A Selection of,/ etc. . . . By the Right Honorable Lord Byron./ [Motto], "The harp the Monarch Minstrel swept," etc., five lines./ See Page 4./ Lord Byron./ 2nd Number, Price 1 Guinea./ Ent^d at Stationers' Hall./ Published and Sold, etc./ *Prickett scrip. et sculp.*/ [The Title-vignette is King David playing a harp with angel and tripod, engraved by H. Moses.] The title is signed "I. Nathan."

Collation—

Title, one leaf; Dedication, as above, one leaf; Index to the Second Number, one leaf; Music and Words, pp. 65–133.

Contents—Part I.—

She walks, etc. . . p. 1	On Jordan's Banks . p. 29
The Harp, etc. . . p. 5	Jephtha's Daughter . p. 36
If that high World . p. 14	Oh, snatch'd away . p. 41
The wild Gazelle . p. 19	My Soul is dark . . p. 44
Oh, weep for those . p. 25	I saw thee weep . . p. 49

Thy days are done . p. 52
It is the Hour. . . p. 63
Part II.—
Warriors and Chiefs! p. 65
We sate down and wept p. 71
Vision of Belshazzar p. 75
Herod's Lament . p. 83
Were my Bosom . p. 86
The Destruction of Sennacherib. . . . . p. 91
Thou whose spell . p. 97
When Coldness wraps p. 107
Fame, Wisdom, Love p. 111
From the last Hill . p. 115
Francisca . . . . p. 120
Sun of the Sleepless p. 129

Note.—For a reissue, with additions, of this collection, see *Fugitive Pieces and Reminiscences of Lord Byron*, etc., by I. Nathan, 1829, No. xii., p. 254.

II.

Hebrew Melodies./ By Lord Byron./ London:/ Printed for John Murray, Albemarle-Street./ 1815./ [8º

Collation—
Half-title (Hebrew Melodies. *T. Davison, Lombard-Street,/ Whitefriars, London./*), one leaf; Title, one leaf; Advt.; Cont.; Text (*Hebrew Melodies*), pp. *1*–53.

Note.—The Cont. are identical with the preceding, save that the lines, "Francisca," a variant of *Parisina* (lines 15–28), are omitted; the lines *From Job* are inserted pp. 49, 50; and the stanzas "On the Death of Sir Peter Parker" (pp. 51–53) are printed at the end of the volume.

III.

Hebrew Melodies. Boston. 1815. [24º

Collation—
Pp. 2 + 43.

IV.

Hebrew Melodies. Philadelphia. 1815. [16º

V.

Hebrew Melodies./ By the Right Honourable/ Lord Byron./ London: Printed and Published by W. Dugdale,/ *Green Street, Leicester Square.*/ 1823./ [12º

Collation—
Pp. 36. The Imprint (*Printed by W. Dugdale, Great Street, Leicester Square.*/) is at the foot of p. 36.

Note.—The lines "It is the Hour" (*Parisina*, 1–14) and "Francisca" (*ibid.*, lines 15–28) are omitted.

VI.

Hebrew Melodies./ By Lord Byron./ London :/ Printed and Published by W. Dugdale,/ *23, Russell Court, Drury Lane.*/ 1825./ [12º

Collation—
Pp. 22. The Imprint (*Printed by W. Dugdale, 23, Russell Court, Drury Lane.*) is at the foot of p. 22.
Note.—For Cont., *vide supra*, No. v.

Translations of Hebrew Melodies.

Bohemian.

Hebrejské melodie. Přeložili Jaroslen Vrchlický a J. V. Sládek. *v Praze*, 1890.

Danish.

Lord Byron :/ Jødiske sange./ oversatte/ af/ F. Andresen Halmrast/ Christiania./ Jacob Dybwads forlag./ 1889./

Collation—
Pp. 41 + Indhold, pp. [43], [44].

German.

I.

Hebräische Gesänge./ Aus dem Englischen/ des Lord Byron/ von/ Franz Theremin./ Mit beigedrucktem englischen Text./ Berlin./ Verlag von Dunker und Humblot./ 1820./ [12º

Collation—
Pp. viii. + 3–87.

II.

Hebräische Gesänge. Aus d. Engl. übersetzt von Jos. Emn. Hitscher. Mit gegenüberstehendem Originale. Laibach, 1833. [8º

[Kayser, 1841.]

III.

Germanische/ Melodien./ Theilweise/ frei nach Lord Byron's hebräischen Melodien/ von/ Hugo Oelbermann./ Bonn./ Rheinische Verlags-Anstalt./ 1862./ [8º

Collation—
Pp. 49.

IV.

Lord Byron's/ Hebräische Gesänge./ Aus dem Englischen/ übertragen/ und mit sachlichen Einleitungen und Bemerkungen/ versehen/ von/ Eduard Nickles./ Karlsruhe./ Druck und Verlag von Friedrich Gutsch./ 1863./

Collation—

Pp. 105 + Anmerkung, p. 106 + Anhang, pp. 107–112.

Note.—The English text is printed over against the German. The "Anhang" contains translations of "In the valley," etc., and "They say that hope," etc.

V.

Hebräischer Gesänge./ Aus d. Engl. übers. von Heinr. Stadelmann. Memmingen, 1866. Hartwig in Comm. [16º

[Kayser, 1871.]

Hebrew.

Hebrew Melodies/ of/ Lord Byron/ Translated by/ Dr. S. Mandelkern./ Leipzig./ 1890./ [8º

Collation—

Pp. 45 + Cont. (Hebrew character) (R. Advt. of Hebrew Poems (with vowel points) of Dr. S. Mandelkern), pp. [47], [48].

Note.—The Hebrew translation is over against the English text. The Title-page, which is in Hebrew and English, is enclosed in an arabesque border.

Italian.

I.

Melodie ebraiche/ di/ Lord G. Byron/ Versione/ di P. P. Parzanese/ Napoli/ dalla tipografia all' insegna di Tasso/ via Concezione a Toledo Nº 3./ 1837/

Collation—

Pp. 47.

Note.—Printed on green paper.

II.

Le Melodie ebree, coll' aggiunta di alcuni altri poemetti. Ivrea, 1855. [16º

[Pagliaini, 1901.]

Russian.

Еврейскія мелодіи... Переводъ П. Козлова. *С.-Петербургъ*, 1860.

Swedish.

Hebreiska Melodier/ af/ Lord Byron./ Öfversatta/ af/ Theodor Lind./ Helsingfors,/ Theodor Sederholms Förlag./ [1862.] [8º

Collation—

Pp. 41 + Innehåll, p. [43].

Fugitive Pieces and Minor Poems.

I.

Fugitive Pieces By/ George Gordon Lord Byron/ A Fac-Simile Reprint of/ The Suppressed/ Edition of/ 1806/ [Title-vignette, Venus Anadyomene in shell with attendant Cupids.] London/ Printed for Private Circulation/ 1886/ [4º

Collation—

Advt. of issue (No. 22 of 100 numbered copies) of—*Printers,/ Chiswick Press, Tooks Court,/ Chancery Lane, London.*/ signed (MS.) "Charles Whittingham & Co.," pp. i., ii.; Half-title (BYRON'S FUGITIVE PIECES), pp. iii., iv.; Title, one leaf, pp. v., vi.; Preface (editorial of facsimile), pp. vii.–x. + blank leaf + Half-title (FUGITIVE PIECES), one leaf + Dedication—"To/ Those Friends,/ At/ Whose Request They were printed,/ For whose/ Amusement or Approbation/ They are/ Solely Intended;/ These TRIFLES are respectfully Dedicated,/ by the/ Author."/ (R. As these POEMS were never intended to meet the public eye, no apology is necessary for the form in which they now appear. They are printed merely for the perusal of a few friends to whom they are dedicated; who will look upon them with indulgence; and as most of them were composed between the age of 15 and 17, their defects will be pardoned or forgotten, in the youth and inexperience of the WRITER.) + Text, pp. [1]–66; (the Imprint (*Printed by S. and J. Ridge, Newark.*) is at the foot of p. 66) + p. [67] (emblem—heraldic lion with shield and monogram, subscribed with the Imprint, *Chiswick Press:—C. Whittingham and Co., Tooks Court,/ Chancery Lane.*/).

Contents—

On Leaving N . . st . . d p. [1]
To E. . . . . p. 3
On the Death of a Young Lady, Cousin to the Author and very Dear to him . . p. 4
To D. . . . . p. 5
To . . . . . p. 6
To Caroline . . . p. 7
To Maria —— . . p. 10
Fragments of School Exercises, From The Prometheus Vinctus of Œschylus (*sic*) p. 11
Lines in "Letters of an Italian Nun," etc. . . . . p. 12
Answer to the above, address'd to Miss —— . p. 13
On a change of Masters, At a Great Public School p. 14
Epitaph on a Beloved Friend p. 15

Adrian's Address to his Soul, when dying . . . . p. 16
Translation . . . p. 16
To Mary . . . . p. 17
"When to their airy hall, my father's voice" . . . p. 19
To —— . . . . p. 20
"When I hear you express an affection so warm" . . p. 21
On a distant view of the Village and School of Harrow on The Hill. 1806 . p. 23
Thoughts Suggested by a College Examination . p. 25
To Mary, on Receiving her Picture . . . . . p. 28
On the Death of Mr. Fox, the following illiterate Impromptu appeared in the *Morning Post* p. 30
To which the Author of these Pieces sent the subjoined Reply, for insertion in the *Morning Chronicle* . . . . . p. 30
To a Lady, who presented the Author a Lock of Hair, etc. p. 31
To a Beautiful Quaker p. 33
To Julia . . . . p. 36
To Woman . . . p. 38
An Occasional Prologue, etc. p. 39
To Miss E. P. . . p. 41
The Tear . . . . p. 43
Reply to some verses of J. M. B. Pigot, Esq., on the Cruelty of His Mistress . . . p. 46
Granta, A Medley . p. 49
To the Sighing Strephon p. 54
The Cornelian . . p. 57
To A ——. . . . p. 59
As the Author was discharging his Pistols in a Garden, Two Ladies, etc. . . . . p. 61
Translation from Catullus: Ad Lesbiam . . . . p. 63
Translation of the Epitaph on Virgil and Tibullus by Domitius Marsus . . . . p. 64
Imitation of Tibullus "Sulpicia ad Cerintum." Lib. Quart. . . . . p. 64
Translation from Catullus: Luctus de Morte Passeris p. 65
Imitated from Catullus. To Anna . . . . . p. 66

Note.—The original volume measures 8¾ ins. × 7¾ ins. The wrapper is of plain greenish-grey paper. The full Titles are given in the Table of Cont. or in the heading of the Poems in *Poetical Works*, 1898, vol. i. pp. xviii., etc. In the original issue the pages are numbered on the head of each page, and subscribed with a double rule. "Ornaments" are to be found on pp. [1], 3, 13, 14, 16, 40, 58, 60, 64, 66.

The signatures B (p. [1]) to S (p. 65) are in due sequence. The numbers at the head of the pages are subscribed with a double rule.

II.

Poems/ On/ Various Occasions./ VIRGINIBUS PUERISQUE CANTO./ Hor. Lib. 3. Od. 1./ Newark: Printed by S. & J. Ridge./ MDCCCVII./ [8º

Collation—

Pp. 12 + 144—Half-title, one leaf, pp. [1], [2]; Title, one leaf, pp. [3], [4]; Dedication (as above), pp. [5], [6]; Author's Advt., dated December 23, 1806, pp. [7], [8]; Cont., pp. [9]–11; Text, 1–144. The Imprint (*Printed by S. and J. Ridge, Newark.*) is at the foot of p. 144.

Contents—

On leaving Newstead p. 1
On a distant view, etc. p. 4
To D. . . . . p. 7
Epitaph on a beloved Friend p. 8
A Fragment . . . p. 10
Fragments of School Exercises . . . . . p. 11
To E. . . . . p. 13
Reply to some verses of J. M. B. Pigot, Esq., etc. . p. 14
To the sighing Strephon p. 17
The Tear . . . . p. 21
To Miss —— . . . p. 26
Lines written in "Letters," etc. . . . . p. 28
Answer to the foregoing p. 29
The Cornelian . . p. 30
On the Death of a Young Lady . . . . . p. 33
To Emma . . . . p. 35
To M. S. G. . . . p. 38
To Caroline . . . p. 41
To Caroline . . . p. 43
To Caroline . . . p. 46
Stanzas to a Lady with the Poems of Camoens . . p. 48
To Mary, on receiving her Picture. . . . . p. 50
To Lesbia . . . . p. 52
To Woman . . . p. 55
To M. . . . . p. 57
Lines addressed to a Young Lady . . . . . p. 59
To M. S. G. . . . p. 62
To a beautiful Quaker p. 64
To a Lady who presented the Author with a Lock of her hair p. 67

TRANSLATIONS AND IMITATIONS.

Adrian's Address to his Soul p. 73
Translation . . . p. 74
Translation from Catullus p. 75
Translation of the Epitaph on Virgil, etc. . . . . p. 77
Imitation from Tibullus p. 78
Translation from Catullus p. 79
Imitation from Catullus p. 81
Fragment from Horace p. 82
Translation . . . p. 83
Fragment of a Translation from Virgil . . . . p. 85

FUGITIVE PIECES.

On a change of Masters, etc. p. 89
Thoughts suggested, etc. p. 91
An occasional Prologue p. 95
On the Death of Mr. Fox p. 97
Granta, a Medley . p. 100
The first kiss of Love p. 107
Childish Recollections p. 109
Answer to some verses from Montgomery . . . p. 121
Love's last Adieu . p. 125
Lines addressed to the Rev. J. T. Becher . . . p. 128
Reply to a Friend . p. 131
Elegy on Newstead Abbey p. 134

Note.—The Title measures 193 × 113. The first signature, C, is on p. 9; M, on p. 81; O (*not* N), on p. 89; Q, on p. 105; U, on p. 137. Signature P is omitted on p. 97.

The "ornaments" of the Quarto reappear on pp. [1], 9, 25, 32. The numbers at the head of the pages are subscribed with a double rule. A facsimile of the Title-page faces p. x. of vol. i. of the *Poetical Works*, 1898.

III.

Hours of Idleness,/ A/ Series of Poems,/ Original/ And/ Translated,/ By George Gordon, Lord Byron,/ A Minor./ Μητ' αρ με μαλ' αινεε μητε τι νεικει./ Homer. Iliad, 10./ Virginibus puerisque Canto ;/ Horace./ He whistled as he went for want of thought./ Dryden./ Newark: Printed and sold by S. and J. Ridge ;/ Sold also by B. Crosby and Co. Stationer's Court ;/ Longman, Hurst, Rees, and Orme, Paternoster-/Row ; F. and C. Rivington, St Paul's Church-/Yard ; and J. Mawman, In the Poultry,/ London./ 1807./ [8º

Collation—

Half-title (Hours/ of/ Idleness.), one leaf, pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Preface, pp. [v.]-xiii. (R. *Errata*) ; Text, pp. [1]-187. The Imprint (*Printed by S. and J. Ridge, Newark.*) is at the foot of p. 187.

Contents—

On leaving Newstead p. 1
On a distant view, etc. p. 4
Epitaph on a Friend p. 7
A Fragment . . . p. 9
The Tear . . . . p. 10
An occasional Prologue p. 15
On the Death of Mr. Fox p. 17
Stanzas . . . with the Poems of Camoens . . . . p. 20
The first Kiss of Love p. 22
To M—— . . . . p. 25
To Woman . . . p. 27
To M. S. G. . . . p. 29
To a beautiful Quaker p. 31
To —— . . . . p. 34
To Mary, on receiving her Picture . . . . . p. 37
Love's last Adieu . p. 39
Damætas . . . . p. 43
To Marion. . . . p. 44
Oscar of Alva . . p. 47

TRANSLATIONS AND IMITATIONS.

Adrian's Address, etc. p. 71
Translation . . . p. 72
Translation from Catullus p. 73
Translation from the Epitaph of Virgil, etc. . . . p. 75
Translation from Catullus p. 76
Imitation from Catullus p. 78
Translation from Anacreon. To the Lyre. . . . p. 79
Translation from Anacreon. Ode 3. . . . . p. 81
Fragments of School Exercises . . . . . p. 84
Episode of Nisus and Euryalus p. 86
Translation from the Medea of Euripides . . . p. 106

FUGITIVE PIECES.

Thoughts suggested by a College Examination . . p. 113
Answer to some elegant Verses, etc. . . . . p. 118
Granta, a Medley . p. 121
Lachin Y Gair . . p. 129
To Romance . . p. 133
Elegy on Newstead Abbey p. 137
Childish Recollections p. 148
The Death of Calmar and Orla . . . . . p. 169
To E. N. L., Esq. . p. 173
To —— . . . . p. 184

Note (1).—A facsimile of the Title-page (2) faces p. xii. of vol. i. of the *Poetical Works*, 1898. It has been alleged that large-paper copies of this edition were issued from the Newark press. It is certain that large copies (a copy in the British Museum, cut for binding, measures 220 × 122), printed on paper bearing a water-mark dated 1806, were thrown upon the market at an early period, but it has not been ascertained at what date or in what place they were printed. They are undoubtedly deliberate forgeries. They purport, even in respect of *errata*, to be identical with the genuine issue of 1807; but they were not set up from the same type, and it is inconceivable that a second issue, set up from different type and with slightly different ornaments, was printed by Ridge for piratical purposes. To cite a few obvious differences—in the title of the large-paper copies the first A of the word "TRANSLATED" is printed A, and the Greek ν in αινεε and νεικει appears as υ (not ν reversed); in the Errata on the reverse of p. xiii., [Page] "153 Note" is incorrectly given as "163 Note," and this slip on the part of the *falsarius* is more remarkable, as two other errata in the Errata are carefully reproduced; in the Greek motto on p. 22 the letter ρ twice appears as ϱ; and, finally, the ornaments on pp. 1 and 187, though intended to be, are not identical. In the Museum copy a portrait of "Lord Byron, from a sketch taken on his leaving England," engraved by I. West, and "Published by W. Hone, Ludgate Hill, 1819," precedes the title-page, and, together with the binding, affords good, if not conclusive, proof that this copy was printed before 1820.

See, for a correspondence on these L. P. copies of 1807, the *Athenæum*, June, 1898, pp. 694, 695.

See, too, for further interesting and conclusive evidence that the ornament on p. 187 of the L. P. copies was not printed from the Newark block, *Newark as a Publishing Town*, by T. M. Blagg, 1898, pp. 28–30.

Note (2).—An autograph note, dated May 20th, 1812, signed "Byron," is inserted on the fly-leaf of a large-paper copy in the Rowfant Library (*Catalogue*, 1886, p. 144).

IV.

Poems/ Original and Translated,/ By/ George Gordon, Lord Byron./ Μητ' αρ' με μαλ' αινεε μητε τι νεικει./ Homer. Iliad, 10./ He whistled as he went for want of thought./ Dryden./ Second Edition./ Newark:/ Printed and sold by S. and J. Ridge;/ Sold also by B. Crosby and Co. Stationer's Court;/ Longman, Hurst, Rees, and Orme, Paternoster-/Row; F. & C. Rivington, St Paul's Church-/ Yard, and J. Mawman, in the/ Poultry, London./ 1808./ [8º

Collation—

[? a Half-title]; Title, one leaf, pp. ii., iii.; Dedication (To

The Right Honourable/ Frederick,/ Earl of Carlisle,/ Knight of the Garter,/ etc., etc./ The Second Edition/ Of/ These Poems is inscribed,/), By/ His Obliged Ward,/ And/ Affectionate Kinsman,/ The Author.), pp. iv., v. ; Cont., pp. [vi.]–viii. (R. *Errata*) ; Text, pp. [1]–174. The Imprint (*Printed by S. and J. Ridge, Newark-upon-Trent*) is at the foot of p. 174.

Contents—

On leaving Newstead Abbey p. 1
Epitaph on a Friend p. 5
A fragment . . . p. 7
The Tear . . . . p. 8
An occasional Prologue p. 13
On the death of Mr. Fox p. 15
Stanzas . . . with the Poems of Camoens . . . . p. 18
To M. . . . . p. 20
To Woman . . . p. 22
To M. S. G. . . . p. 24
Song . . . . . p. 26
To —— . . . . p. 30
To Mary, on receiving her picture . . . . . p. 33
Damætas . . . . p. 36
To Marion . . . p. 38
Oscar of Alva . . p. 41
To the Duke of D. . p. 62

TRANSLATIONS AND IMITATIONS.

Adrian's address, etc. p. 71
Translation . . . p. 72
Translation from Catullus p. 73
Translation of the Epitaph, etc. . . . . p. 75
Translation from Catullus p. 76
Imitated from Catullus p. 78
Translation from Anacreon. To his Lyre . . . . p. 79
Translation from Anacreon. Ode 3. . . . . p. 81
Fragments of School Exercises . . . . . p. 84
Episode of Nisus and Euryalus p. 86
Translation from the Medea of Euripides. . . . p. 105

FUGITIVE PIECES.

Thoughts suggested by a College Examination . . p. 111
To the Earl of —— p. 116
Granta, a Medley . p. 123
Lachin y Gair . . p. 131
To Romance . . p. 135
Elegy on Newstead Abbey p. 140
The death of Calmar and Orla p. 151
To E. N. L., Esq. p. 160
To —— . . . . p. 165
Stanzas . . . . p. 168
Lines written beneath an Elm, in the Churchyard of Harrow on the Hill . . . . . p. 172

Note.—The Front. is a lithograph of Harrow-on-the-Hill, with quotation—

"Ida ! blest spot, where Science holds her reign !
How joyous once I join'd thy youthful train ! "

A facsimile of the Title-page faces p. xii. of vol. i. of the *Poetical Works*, 1898.

V.

Imitations and Translations/ From the /Ancient and Modern Classics,/ Together with/ Original Poems/ Never Before

Published./ Collected by/ J. C. Hobhouse, B.A./ of Trinity College, Cambridge./ "Nos hæc novimus esse nihil."/ London :/ Printed for Longman, Hurst, Rees, and Orme,/ Paternoster-Row./ 1809./ [8º

Collation—

Half-title with Imprint (T. Davison, *Whitefriars,/ London.*), pp. i., ii. ; Title, one leaf, pp. iii., iv. ; Preface, pp. v.–xi. ; Cont., pp. xiii.–xv. (R. "Errata.") ; Text, pp. *1*–*255*. The Imprint, as above, is in the centre of p. [256].

Note.—Lord Byron contributed nine poems (signed L. B. ; see Preface, p. xi., to this volume) to this volume, viz. : (i.) *To a Youthful Friend* ("Few years have past," etc.), p. 185 ; (ii.) *Inscription on the Monument of a Favourite Dog*, p. 190 ; (iii.) *To* —— ("Well ! thou art happy," etc.), p. 192 ; (iv.) *The Farewell To a Lady* ("When man expell'd," etc.), p. 195 ; (v.) *A Love Song to* —— ("Remind me not," etc.), p. 197 ; (vi.) *Stanzas To the Same* ("There was a time," etc.), p. 200 ; (vii.) *To the Same* ("And wilt thou weep," etc.), p. 202 ; (viii.) *Song* ("Fill the goblet again," etc.), p. 204 ; (ix.) *Stanzas to* —— *on leaving England* ("'Tis done," etc.), p. 227.

VI.

Hours of Idleness ;/ A/ Series of Poems,/ Original and Translated,/ By George Gordon, Lord Byron,/ A Minor./ Μητ' αρ' με μαλ' αινεε μητε τι νεικει./ Homer. Iliad, 10./ He whistled as he went for want of thought./ Dryden./ Second Edition./ Paris :/ Published by Galignani,/ At the French, English, Italian, German, and Spanish/ Library, Nº 18, Rue Vivienne./ 1819./ [12º

Collation—

Half-title, one leaf ; Title, one leaf ; Advt. ; Dedication, Cont. ; Text, pp. *1*–149 + "Critique . . . *Ed. Rev.*, No. 22," etc., pp. [150]–158.

Note.—A reproduction of *Poems Original and Translated*, Newark, 1808.

VII.

Hours of Idleness :/ A Series of Poems,/ Original and Translated./ By/ Lord Byron./ Μητ' αρ' με μαλ' αινεε μητε τι νεικει./ Homer. Iliad, 10./ He whistled as he went for want of thought./ Dryden./ London :/ Printed for Sherwin and Co. 24, Paternoster Row./ 1820./ [8º

Collation—

Half-title, pp. i., ii. ; Title, pp. iii., iv. ; Dedication, pp. v., vi. ; Cont., pp. vii., viii. ; Text, pp. *1*–160. The Imprint (*Sherwin and Co., Printers,/ Paternoster Row./*) is at the foot of p. 160.

Note.—A reproduction of *Poems Original and Translated*, Newark, 1808. The Front. (a sketch of Harrow-on-the-Hill) is engraved by Eastgate from a painting by H. Halsted, Esq. It is a reproduction (re-touched) of the Front. to the Newark Edition of 1808.

There were two issues of this edition (A and B). In A (Printed for Sherwin and Co. 24 Paternoster Row) the Front. is without letters; the past tenses and participles are printed "bloom'd," "mail-cover'd," etc.; and on p. 160 the Imprint, as above, is at the foot of p. 160. In B (Printed for W. T. Sherwin, etc.) the Front. is subscribed with the name of painter and engraver; the past tenses are printed "bloomed," etc., in full; and the Imprint (*Sherwin, Printer,| Paternoster Row.|*) is at the foot of p. 160.

VIII.

Hours of Idleness;/ etc./ Third Edition./ Paris: Published by Galignani,/ etc./ 1820./ [12º

Collation—

This edition is identical with that of 1819, No. vi. p. 252. The Cont. are printed at the end of the volume.

IX.

Hours of Idleness,/ A Series/ Of Poems,/ Original and Translated./ By a Noble Author./ Virginibus puerisque Canto./ Horace./ He whistled as he went for want of thought./ Dryden./ London:/ Benbow, Printer and Publisher, Castle Street,/ Leicester Square. 1822./ [12º

Collation—

Title, pp. i., ii.; Preface, pp. iii.–viii. + Cont. + Text, pp. 9–183.

Note.—A reissue of *Hours of Idleness*, Newark, 1807.

X.

Hours of Idleness:/ A/ Series of Poems,/ Original and Translated./ By George Gordon, Lord Byron./ A Minor./ Paris:/ Published by A. and W. Galignani./ At the French, English, Italian, German, and Spanish Library, Nº 18, Rue Vivienne./ 1822./ [12º

Collation—

Half-title (R. *Printed by A. Belin*), one leaf; Title, one leaf; Cont.; Text (including Second Half-title and Dedication), pp. 1–152 + *Critique*, etc., pp. [153]–168.

Note.—A reissue of the Newark edition of 1808, but a distinct edition from those published by Galignani in 1819, 1820.

XI.

Hours of Idleness,/ A/ Series of Poems,/ Original and Translated./ By Lord Byron./ Virginibus puerisque canto.—Horace./ He whistled as he went, for want of thought.—Dryden./ A New Edition./ Glasgow.—Printed by J. Starke./ 1825./ [8º

Collation—

Title, one leaf; Preface, pp. i.-iii. (R. Cont.); Text, pp. *1*-84.

Note.—This edition, a reissue of *Hours of Idleness*, Newark, 1807, was bound in a paper wrapper with ornamental border, uniform with "*English Bards, and Scotch Reviewers*—price sixpence."

XII.

Fugitive Pieces/ and/ Reminiscences/ of/ Lord Byron:/ Containing an entire new Edition of/ The Hebrew Melodies,/. With the Addition of/ Several never before Published;/ The whole illustrated with/ Critical, Historical, Theatrical, Political, and Theological/ Remarks, Notes, Anecdotes, Interesting Conversations,/ And Observations, made by that Illustrious Poet;/ Together with his Lordship's Autograph;/ also some/ Original Poetry, Letters and Recollections/ of/ Lady Caroline Lamb./ By I. Nathan,/ Author of an Essay on the History and Theory of Music,/ The Hebrew Melodies, etc., etc./ "Pascitur in vivis Livor, post Fata quiescit:"/ "Tune (*sic*) suus, ex merito, quemque tuetur Honos." Ovid./ London:/ Printed for Whittaker, Treacher, and Co./ Ave Maria Lane./ 1829./ [8º

Collation—

Pp. xxxvi. + 196. The Imprint (*Plummer and Brewis, Printers, Love Lane, Eastcheap.*) is at the foot of p. 191.

Note.—The Fugitive Pieces include the two selections from *Parisina* included in *Hebrew Melodies* No. i., and three "original pieces of Lord Byron, which have never before appeared in print;" viz. "I speak not—I trace not," etc., "In the valley of waters," and "They say that hope is happiness."

Poems.

Poems./ By Lord Byron./ Second Edition./ London:/ Printed for John Murray, Albemarle-Street;/ By W. Bulmer and Co. Cleveland-Row, St James's,/ 1816./ [8º

Collation—

Half-title, one leaf, pp. i., ii.; Title, one leaf, iii., iv.; Advt., pp. v., vi.; Cont., pp. vii., viii.; Text, pp. *9*-39 + Notes,

p. [40]. The Imprint (*London: Printed by W. Bulmer and Co./ Cleveland-row, St. James's./*) is at the foot of p. [40].

Contents—

To —— (" When all around," etc.) . . . . . p. 9
Bright be the place . p. 13
When we two parted p. 14
Stanzas for Music (" There's not a joy," etc.) . . . p. 16
Stanzas for Music (" There be none," etc.) . . . p. 19
Fare Thee Well . . p. 21
Ode (" We do not curse," etc.) . . . . . p. 25
From the French . p. 31
On the Star, etc. . . p. 34
Napoleon's Farewell p. 37
To Samuel Rogers, Esq. p. 39
Notes . . . . . p. 40

Note.—The motto from Coleridge's *Christabel* (" Alas! they had been friends in youth ") (14 lines) is on p. 20.

Poems on His Domestic Circumstances.

I.

Poems/ on His/ Domestic/ Circumstances./ I. Fare Thee Well!/ II. A Sketch From Private Life./ By Lord Byron./ With the/ Star of the Legion of Honour,/ And other Poems./ London:/ Printed for W. Hone, 55, Fleet Street./ 1816./ Price One Shilling./ [8º

Collation—

Title, one leaf, pp. 3, 4; Text, pp. 5–31 + Note (" The first two Poems were last produced.—The other/ five follow in the order wherein they were written./ April, 1816.), p. [32]. The Imprint (*Hay and Turner, Printers, Newcastle Street, Strand.*) is at the foot of p. [40].

Contents—

Fare Thee Well . . p. 5
A Sketch, etc. . . p. 9
Ode (" Oh, shame to thee," etc.) . . . . . p. 15
Fare Well to France p. 20
Madame Lavalette . p. 22
Waterloo . . . . . p. 24
On the Star, etc. . . p. 29

Note.—The Half-title is missing in the Museum copy. The Note prefixed to " Waterloo " in the *Morning Chronicle* (March 15, 1816) is reprinted, together with the heading, " Said to be done into English Verse by R. S * * * * * *, P.L. P.R. Master of the Royal Spanish Inqn.—etc., etc., etc."

II.

Poems/ on His/ Domestic Circumstances,/ etc./ With The/ Star of the Legion of Honour,/ And Four Other Poems./ Second Edition./ London:/ Printed for W. Hone, 55, Fleet Street,/ And Sold by J. M. Richardson, No. 23, Cornhill;/ J. Blacklock, Royal Exchange; G. Hebert,

36,/ Poultry; Simpkin and Marshall,/ Stationers'/ Court; W. Reynolds, 137, Oxford Street; and by/ All other Booksellers./ 1816./ [8º

Collation—

Gen. Half-title (New/ Poems,/ By/ Lord Byron./) (R. *Hay & Turner, Printers, Newcastle-Street, Strand.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–31. The Note and Imprint, as above, are on p. [32].

III.

Poems,/ etc./ By Lord Byron./ With the/ Star of the Legion of Honour,/ etc., etc./ Sixth Edition./ Containing Eight Poems./ London:/ Printed for W. Hone, 55, Fleet Street,/ etc., etc. 1816./ [8º

Collation—

Title (Imprint as above), pp. 1, 2; Text, pp. 3–31. The Note (altered to "The other Six follow," etc.) and the Imprint, as above, are on p. [32].

Note.—The additional poem is the *Adieu to Malta* on pp. 12–14. The lines *Fare Thee Well*, which are printed in the First and Second Editions in stanzas, are in the Sixth Edition printed continuously.

IV.

Poems,/ etc./ By Lord Byron./ With His/ Memoirs and Portrait./ Eighth Edition./ Containing/ Nine Poems./ Fare Thee Well!/ A Sketch From Private Life./ On the Star of "The Legion of Honour."/ Adieu to Malta./ The/ Curse of Minerva./ Waterloo./ And Three Others./ London:/ Printed for W. Hone, 55, Fleet Street,/ etc./ 1816./ [8º

Collation—

Title (R. Imprint as above), pp. 1, 2; Memoirs, etc., pp. 3–6; Text, pp. 7–32.

Note.—The additional poem is the mutilated version of *The Curse of Minerva* (111 lines). The Front. is a lithograph of "Lord Byron," after F. Sieurac.

V.

Poems/ etc./ By Lord Byron,/ etc./ Fifteenth Edition./ Containing/ Nine Poems,/ etc./ London:/ Printed for W. Hone, 55, Fleet Street,/ etc./ 1816./ [8º

Collation—

Title (R. Imprint as above), pp. 1, 2; Memoirs, etc., pp. 3–8 + Text, pp. 3–40.

Note.—The Text of the Fifteenth Edition is identical with the Text of the Sixth Edition (pp. 3-[32]), including Note and Imprint on p. [32]. *The Curse of Minerva* is on pp. 33-40. The Imprint, as above, is repeated on the foot of p. 40.

VI.

Lord Byron's/ Poems,/ on His Own/ Domestic Circumstances./ Fare Thee Well./ Dublin :/ Printed by W. Espy, 59, Dame-Street./ 1816./ [8º

Collation—

Half-title (Poems, etc./ Entered at Stationers'-Hall./), one leaf, pp. 1, 2; Title, one leaf, pp. 3, 4; Preface, pp. 5, 6; Text, pp. 7-15.

Note.—The edition contains *Fare Thee Well*, and *A Sketch*, etc., without the other poems published by Hone.

VII.

Poems/ on His/ Domestic Circumstances,/ etc. etc./ By/ Lord Byron./ Second Edition./

1. Fare Thee Well/
2. A Sketch from Private Life/
3. On the Star of "The Legion of Honour"/
4. Ode/
5. Waterloo/
6. Madame Lavalette/
7. Farewell to France/
8. Adieu to Malta/
9. The Curse of Minerva/
10. Farewell to England/
11. To my Daughter, etc/
12. To the Lily of France./
13. Ode to the Island of St Helena./
14. To ——./
15. Bright be the Place to thy Soul!/
16. Stanzas for Music./
17. To ——./
18. Stanzas for Music./
19. To ——./
20. On Reading Lord Byron's Farewell to England./

To which is Prefixed,/ Memoirs of His Life./ Bristol:/ *Printed for W. Sheppard, Exchange;*/ And may be had of all the Booksellers./ 1816./ [12º

Collation—

Title, one leaf, pp. i., ii.; Memoirs, etc., pp. iii.-vi.; On Reading Lord Byron's Farewell to England, pp. i.-iii. (R. Cont.); Text, pp. 1-50. The Imprint (*Mary Bryan, Printer, (51) Corn-Street, Bristol.*) is at the foot of p. 50.

Note.—This edition contains the nine poems published by Hone (1816), four forgeries, six of the *Poems* published by Murray in 1816, and, with a separate pagination, the lines *On Reading Lord Byron's Farewell to England* ("—— Still my bosom's indignation").

VIII.

Poems on His Domestic Circumstances, etc. Boston. 1816. [24º

[Catalogue of the Boston Athenæum Library.]

IX.

Poems,/ etc./ By Lord Byron,/ etc./ Twenty-Third Edition./ Containing/ Nine Poems,/ etc./ London:/ Printed for W. Hone,/ 55, Fleet Street, and 67, Old Bailey,/ (*Three Doors from Ludgate Hill*,)/ And Sold By J. M. Richardson,/ etc./ 1817./ [8º

Collation—

Pp. 32.

X.

Poems,/ on His/ Domestic Circumstances,/ By/ The Right Honourable/ Lord Byron:/ To which are added,/ Several Choice Pieces from His Lordship's Works./ "Lord BIRON.—By heaven I do love; and it hath taught me/ to rhyme, and to be melancholy; and here is part of my rhyme,/ and here my melancholy."/ SHAKESPEARE'S LOVE'S LABOUR LOST./ London:/ Printed for J. Limbird, 355, Strand, (East End/ of Exeter 'Change),/ By W. Sears, 45, Gutter Lane, Cheapside./ 1823./ [12º

Collation—

Pp. vi. + 48. The Imprint (*Printed by W. Sears, 45, Gutter Lane, Cheapside, London.*) is at the foot of p. 48.

Note.—The collection contains twenty-four poems, including the forgeries, *To my Daughter*, etc.; *Farewell to England; Ode* ("Oh, shame to thee," etc.); and *Madame Lavalette.*

XI.

Miscellaneous Poems,/ Including those on His/ Domestic Circumstances./ By Lord Byron./ To which are prefixed/ Memoirs of the Author, and a Tribute/ To his Memory/ By Sir Walter Scott./ London:/ Printed for John Bumpus, 85, Newgate Street;/ And R. Griffin, & Co., Glasgow./ 1824./

Collation—

Pp. xx. + 21–72. The Imprint (*Printed by A. Hancock, Middle Row Place, Holborn.*) is at the foot of p. 72.

Note.—The collection numbers twenty-five poems, including the forgeries, *Ode* ("Oh, shame to thee," etc.); *Madame Lavalette; Farewell to England; To my Daughter*, etc.; *Ode to—St. Helena;*

To the Lily of France; The Enigma [H.]; and three (genuine) stanzas from the lines, "Well, thou art happy," here entitled *Song to Inez*; and the lines *To Jessy*.

XII.

Miscellaneous Poems/ on His Domestic and Other/ Circumstances./ By Lord Byron./ London:/ Printed By and for William Cole./ 10 Newgate-Street./ 1825./ [12º

Collation—

Pp. 54. The Imprint (*Printed by William Cole, 10, Newgate Street.*) is at the foot of p. 54.

Note.—The edition contains twenty-nine pieces, viz. the twenty-five poems published by John Bumpus in 1824 (No. xl.), together with *The Isles of Greece; Were my Bosom*, etc.; *Herod's Lament*, etc.; and *Lord Byron's Latest Verses* ("On this day I complete my thirty-sixth year").

Hints from Horace.

Note.—Two sets of proofs of a portion of *Hints from Horace*, formerly the property of R. C. Dallas, are preserved in the British Museum (*Eg.* 2029). Proof A consists of 100 lines of the English translation (lines 173–272); Proof B, pp. [87]–128, consists of 272 lines of the English translation (lines 1–272) and (on opposite pages) 188 lines of the original Latin. These proof-sheets, which must have followed proofs of the Fifth Edition of *English Bards, etc.*, are preceded by a Half-title, *Hints from Horace* (Gothic characters), and by the following subsidiary title :—

Hints from Horace :/ Being a/ Partial Imitation, in English Verse, of the Epistle,/ "Ad Pisones de Arte Poetica;"/ And intended as a Sequel to/ English Bards and Scotch Reviewers./ [Gothic characters.] "Ergo fungar vice Cotis, acutum/ Reddere quæ ferrum valet, exsors ipsa secandi."/ Hor. De Arte Poet. 304–5./ "Rhymes are difficult things; they are stubborn things, sir."/ Fielding's Amelia, Vol. III./ Book and Chap. V./ Athens, Franciscan Convent,/ March 12, 1811./

The publication of *Hints from Horace* had been entrusted by Dallas to Cawthorn in July-August, 1811. It may be gathered from various sources (*Letters*, 1898, ii. 24, 54, 56) that Byron was at work on the proofs as late as September 4; that by October 11 he had resolved to defer the publication of the *Hints*; and that, accordingly on October 13, 1811, "they stood still." It was not, however, till after the appearance of *Childe Harold's, etc.* (May–June, 1812) that Byron determined to suppress the already printed Fifth Edition of *English Bards*, and at the same time to abandon the publication of his two other Satires. At this time, says Dallas (*Recollections of the Life of Lord Byron*, 1898, p. 241), "the *Hints from Horace* was far advanced." In his *Recollections, etc.* (pp. 104–113), he gives, by way of a "fair specimen," 156

"lines of the still-unpublished poem; and, as these extracts are taken from the first 211 lines, and his text corresponds with proof B (see *Poetical Works*, 1898, i. 390, variants ii., iii.), it may be inferred that Dallas transcribed them from his fragmentary proof-sheets, and that the press was stopped at line 272. In 1830, in his *Notices of the Life of Lord Byron* (vol. i. pp. 263–269), Moore printed 165 lines of the "Paraphrase;" but his selections are drawn from lines 1–458, and it is evident that he had access to an original MS. (*MS. M.*), which is now in Mr. Murray's possession. The full text, which follows the same MS., was first published in vol. v. pp. 273–327 of the six-volume edition of 1831 (*vide ante*, No. xliii. of "Collected Editions").

The Irish Avatar.

Byron wrote the *Irish Avatar* at Ravenna, September 16, 1821. On the 17th he sent a copy of the verses to Moore, then resident at Paris; and on September 20 he desired Moore to get "twenty copies of the whole carefully and privately printed off." A copy is in the possession of Mr. H. Buxton Forman, C.B., and I am indebted to his kindness for the following description: "The pamphlet consists of four 8vo leaves, viz. half-title ('The Irish Avatar,' in bold capitals, with blank verse), pp. [1], [2] + Text, pp. 3–8. The poem begins on the third page with a dropped head, 'The Irish Avatar' again, and the first four verses. Pp. 4–7 contain six verses each, and p. 8 the remaining four, making up thirty-two in all. The date at the end of p. 8 is 'September 16, 1821.' There is no title-page proper; a headline, 'The Irish Avatar,' occurs on pp. 4–8, which pages are numbered in Arabic figures in the outside corners, and the thirty-two stanzas are also numbered in Arabic figures. The poem is printed on a half-sheet of a peculiar fine-ribbed paper." Twenty stanzas of *The Irish Avatar* were printed by Medwin in *Conversations of Lord Byron*, 1824, pp. 216–220, and in a second edition, 1824, pp. 332–338. In a "new edition" of the *Conversations, etc.*, 1824, pp. 264–270, the entire poem, numbering thirty-two stanzas, was published for the first time in England (see *Athenæum*, July 27, 1901). *The Irish Avatar* was first published by Murray in 1831 (*Works*, vi. 419–425).

The Island.

I.

The Island,/ or/ Christian and His Comrades./ By the/ Right Hon. Lord Byron./ London, 1823:/ Printed for John Hunt,/ 22, Old Bond Street./ [8º

Collation—

Half-title (R. *London:/ Printed by C. H. Reynell, Broad-Street, Golden-Square*), pp. 1, 2; Title, one leaf, pp. 3, 4; Author's

Advt., p. 6; Text, pp. 7–79 + Appendix, pp. 81–94. The Imprint, as above, is at the foot of p. 94.

Note.—A Second and a Third Edition, identical with the First, were published by John Hunt in 1823. *The Island* forms part (pp. 193–244) of a collection of Miscellaneous Poems, *Hebrew Melodies, The Deformed Transformed*, etc., printed and published by W. Dugdale, 23, Russell Court, Drury Lane, in 1825.

II.

The Island ;/ or/ Christian and His Comrades./ By The Right Hon. Lord Byron./ Paris :/ Published by A. and W. Galignani,/ At the French, English, Italian, German, and Spanish Library,/ N° 18, Rue Vivienne./ 1823./ [12°

Collation—

Half-title (R. *Paris: Printed by A. Belin*), one leaf; Title, one leaf; Second Half-title, pp. 1, 2; Author's Advt., pp. 3, 4; Text + App., pp. 5–95.

III.

The Island, or Christian and His Comrades. New York. 1823. [12°

[Cat. of Books in Bates Hall of Pub. Library of Boston.]

Translations of The Island.

German.

Die Insel, oder Christian u. seine Kameraden. Aus d. Engl. (v. F. L. Breuer). Mit gegenüberstch. Originaltext. Leipzig, Brockhaus. 1827. [8°

[Kayser, 1834.]

Italian.

L' Isola, poema di lord Byron, traduzione di Morrone. Napoli, tipographia di De Muro, 1840. [8°

[*Bibliographia Italiana*, Oct., 1840.]

Polish.

Wyspa czyli Chrystyan i jego towarzysze... Przekład Adama Pajgerta. pp. 62. *druk. "Czasu": Kraków*, 1859. [8°.

Swedish.

Ön/ Eller/ Christian och Hans Stallbröder./ Af/ Lord Byron./ Öfversättning. [Af/ Talis Qualis.] Stockholm,/ J. L. Brudins Förlag./ [1856.] [8º

Collation—
Pp. 88.
Note.—No. 8 of "Byron's Poetiska Berättelser."

The Lament of Tasso.

I.

The/ Lament of Tasso./ By Lord Byron./ London :/ John Murray, Albemarle-Street./ 1817 / [8º

Collation—
Title, one leaf, pp. 3, 4; Note (on MSS., etc.), pp. 5, 6; Text, pp. 7–19 + p. [20], Advt. of Poems. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is at the foot of p. [20].
Note.—The Half-title (? missing) is not in the Museum copy.

II.

The/ Lament of Tasso./ By Lord Byron./ Second Edition./ London :/ John Murray, Albemarle-Street./ 1817./ [8º

Collation—
Title, one leaf, pp. 3, 4; Advt., pp. 5, 6; Text, pp. 7–18.

III.

The/ Lament of Tasso,/ etc./ Third Edition,/ etc./ 1817./ [8º

Collation—
Vide supra, No. i.

IV.

The/ Lament of Tasso,/ etc./ Fourth Edition,/ etc./ 1817./ [8º

Collation—
Half-title (The Lament,/ etc./ Fourth Edition./ 1*s.* 6*d.*/) (R. *T. Davison, Lombard-Street, Whitefriars, London.*), pp. 1, 2, etc. *Vide supra*, No. i.
Note.—The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is at the foot of p. [20]. Twelve pp. of "Books Printed for John Murray," dated "August, 1817," are bound up with the Fourth Edition.

V.

The Lament,/ etc./ Sixth Edition./ 1818./ [8º

Collation—

Vide supra, No. iv.

Note.—Four pp. of Advts., dated "Albemarle-Street, London, January, 1818," are bound up with the Sixth Edition.

Translations of The Lament of Tasso.

Italian.

I.

Lamento/ del/ Tasso/ di Lord Byron/ Recato in italiano/ Da Michele Leoni/ Pisa/ Presso Niccolò Capurro/ co' caratteri di F. Didot/ 1818/ [4º

Collation—

Pp. ix. + *1*–27 + Nota dell' Autore, p. [28].

Note.—The Front. is "Tasso in the Hospital of Sant' Anna," drawn by C. Meritoni, and engraved by Lasinio Figlio. The Italian translation is printed on opposite pages to the English Text.

II.

La/ Magion del Terrore/ . . . La Fantasia e il Disinganno/ ed altri metrici componimenti/ di Gaetano Polidori/ colle sue traduzioni/ Del Lamento del Tasso/ di Lord Byron/ . . . Londra 1843./ Impresso da J. Wilson e W. Ward nella pri-/vata stamperia dell' autore al numero 15 di/ Park Village East, Regent's Park./ [16º

Collation—

Pp. 112–133.

III.

Guglielmo Godio/ Il Lamento di Tasso/ Versione da Byron/ [Six other pieces.] Torino/ Tipografia di Vincenzo Bona/ Via Ospedale, 3 e Lagrange, 7/ 1873./ [8º

Collation—

Pp. 21 + 23–47, *Estri Lontani*, etc.

Lara.

I.

Lara,/ A Tale./ Jacqueline,/ A Tale./ London:/ Printed for J. Murray, Albemarle-Street,/ *By T. Davison, Whitefriars.*/ 1814./ [8º

Collation—
Half-title (Poems), one leaf; Title, one leaf; Advt.; Cont. (R. Note. Canto I., page 3, line 1, *The Serfs*, etc.); Second Half-title; Text, pp. 8–128 (*Lara*, pp. 1–93; *Jacqueline*, pp. 95–128) + "Books Printed for John Murray," etc., pp. [129]–[132]. The Imprint (*T. Davison, Lombard-street,/ Whitefriars, London.*/) is at the foot of p. [132].

Note.—This edition was issued in blue-paper boards with green back, the title-label being Lara/ Jacqueline/ 7*s.* 6*d.*/ The pages measure 170 × 105.

II.

Lara,/ A Tale./ By Lord Byron./ Fourth Edition./ London:/ Printed for John Murray, Albemarle-Street./ 1814./ [8º

Collation—
Half-title (Lara); Imprint (*T. Davison, Lombard Street,/ Fleet-street.*), one leaf; Title, one leaf; Second Half-title; Text, pp. 8–70. The Imprint (*T. Davison, Lombard-street,/ Whitefriars, London.*/) is in the centre of p. [72]. In other copies the Text ends at p. 70, and a note on Section xxiv., Canto II. pp. 71–74, concludes the volume. The Imprint is not repeated.

III.

Lara. Boston. 1814. [12º

Collation—
Pp. iv. + 8–98.

IV.

Lara. New York. 1814. [24º

Collation—
Pp. 136.

V.

Lara,/ A Tale./ By Lord Byron./ Fifth Edition./ London:/ John Murray, Albemarle-Street./ 1817./ [8º

Collation—
Half-title (R. *T. Davison, Lombard-street, Whitefriars, London.*); Title, one leaf; Text, pp. 1–74 + Advt. of "Poems By the Right Hon. Lord Byron" (R. *T. Davison, Lombard-street,/ Whitefriars, London.*/), pp. [75], [76].

Note.—The additional pages (pp. 71–74) contain a note on "The event in section 24, Canto 2d, suggested by the death, or rather burial, of the Duke of Gandia."

Note.—"Lara./ A Tale./ By Lord Byron."/ forms part (pp.

135–174) of a volume "Printed for Thomas Wilson, Oxford Street. 1825. 12º" The Imprint (*Printed by W. Dugdale*, etc.) is at the foot of p. 174.

VI.

Lara,/ a Tale by/ Lord Byron :/ Illustrated by C. B. Birch,/ Art-Union of London./ MDCCCLXXIX./ [fol.

Collation—
Text, pp. *1*–12. The Imprint (*Harrison and Sons, Printers in Ordinary to Her Majesty, S. Martin's Lane.*) is at the foot of p. 12. The Text is followed by twenty plates.

Translations of Lara.

Bohemian.

Lara . . . Přeložil Č. Ibla. [In "Poesie Světová."] *v Praze*, 1885. [8º

German.

Lara. Übers. v. W. Schäffer u. A Strodtmann. 1886. Leipzig, Bibl. Institut. [16º

Collation—
Pp. 91.
Note.—No. 88 of "Meyer's Volksbücher."

Italian.

I.

Il Lara/ di Lord Byron/ Tradotto dal signor/ Girolamo C° Bazoldo,/ Maggiore di S. M. Britannica re d'Annover./ con giunta/ di tre altre traduzioni dall' inglese, una dal tedesco,/ e tre canzoni dell' autore./ [Title-vignette, Cupid with harp.] Parigi./ Dai Torchi di Pillet Maggiore,/ In via des Grands-Augustins, Nº 7./ 1828./ [24º

Collation—
Pp. *1*–83 + *Il Pensieroso*, etc., pp. 85–138 + Indice, p. [139].
Note.—This edition was issued in green-paper covers.

II.

Lara. Traduzione di Andrea Maffei, Milano, Hoepli, 1882. [64º
[Pagliaini, 1901.]

Polish.

Lara, poemat w 2 pieśniach, przekład Jul. Korsaka. pp. 70
druk. J. Zawadzkiego: Wilno, 1833. [8°.

Servian.

Лара лорда Бајрона. Српски од Ац. Поповића. pp. 72.
К. Хинић: у Новом-Саду, 1860. 12°.

Spanish.

Lara, novela española. Por lord Byron, traducida al castellano, Paris. 1828. [18°
[*B. de la France*, May 17, 1828.]

Swedish.

Lara/ Af/ Lord Byron./ Stockholm,/ Tryckt Hos Joh. Beckman./ 1869./ [8°

Collation—
Pp. 5–64.
Note.—"Öfversättning Af Talis Qualis"—a pseudonym of Carl Wilhelm August Strandberg.

Manfred.

I.

Manfred,/ A/ Dramatic Poem./ By Lord Byron./ London:/ John Murray, Albemarle-Street./ 1817./ [8°

Collation—
Half-title (Manfred) (R. *T. Davison, Lombard-Street, Whitefriars, London*), pp. 1, 2; Title, one leaf, pp. 3, 4; Dramatis Personæ, pp. 5, 6; Text, pp. 7–75; Notes, pp. [79]–80. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*) is at the foot of p. 80.
Note.—The First Edition was issued with another title-page (B): Manfred,/ A/ Dramatic Poem./ "There are more things in heaven and earth, Horatio,/ "Than are dreamt of in your philosophy."/ By Lord Byron./ London:/ John Murray, Albemarle-Street./ 1817./ 8°
There is no half-title in the Museum copy of this alternative First Edition.

II.

Manfred,/ etc./ Second Edition,/ etc./ 1817./ [8°

Note.—The Second Edition is identical with the alternative form (B) of the First Edition. There is no Imprint on p. 80. An Advt. of "Poems by the Right Hon. Lord Byron" is on p. [82].

III.

Manfred,/ A/ Dramatic Poem./ "There are more things in heaven and earth, Horatio,/ Than are dreamt of in your philosophy."/ By Lord Byron./ Philadelphia:/ Published by M. Thomas./ J. Maxwell, Printer./ 1817./ [12º

Collation—

Pp. 72.

Note.—*Manfred* was also published at New York in 1817, 24º, pp. 70.

IV.

Manfred./ A Dramatic Poem./ By Lord Byron./ "There are more things," etc. [Motto, two lines]./ London:/ Printed and Published by W. Dugdale,/ *23, Russell Court, Drury Lane.*/ 1824./ [12º

Collation—

Pp. 55 + "Notes to Manfred," p. [56]. The Imprint (*Printed by W. Dugdale, Russell Court, Drury Lane, London*) is at the foot of p. [56].

Note.—Manfred./ A Dramatic Poem./ By Lord Byron./ forms part (pp. 175-[216]) of a volume Printed for Thomas Wilson, Oxford Street./ 1825. 12º The Imprint (*Printed by W. Dugdale*, etc.), as above, is at the foot of p. [216].

V.

Manfred,/ A/ Dramatic Poem./ "There are more things in heaven and earth,/ Horatio,/ "Than are dreamt of in your philosophy."/ By Lord Byron./ Brussels:/ Printed at the British Press./ [8º

Collation—

Title, one leaf, pp. 3, 4; Dramatis Personæ, pp. 5, 6; Text, pp. 7-72; Notes, pp. [73], 74; Observations, pp. [75]-81.

VI.

Manfred./ A Choral Tragedy,/ In Three Acts,/ By/ Lord Byron./ Thomas Hailes Lacy,/ 89, Strand, London./ [1863.] [12º

Collation—

Pp. 1-41 + "Costumes," p. [42]. The Imprint (*Printed by Thomas Scott, Warwick Court, Holborn.*) is at the foot of p. 41.

Note.—Vol. 60 of Lacy's "Acting Edition Plays." Pp. 2-6 contain the playbill of Manfred "As Performed at the Theatre Royal, Drury Lane (under the Management of Messrs. Edmund Falconer and F. B. Chatterton), on Saturday, October 10th, 1863."

VII.

Manfred./ Lord Byron./ [Title-vignette, "Hear me, hear me—Astarte."] New and Complete Edition.—Price one Penny./ London. J. Dicks, 313 Strand; all Booksellers./ [1883, etc.] [8º

Collation—
Pp. 161-173.
Note.—No. 59 of "Dicks' Standard Plays."

Translations of Manfred.

Bohemian.

Manfred . . . Přelozil Jos. V. Frič. *Prase*, 1882.

Danish.

I.

Manfred,/ af/ Lord Byron./ Oversat/ af/ P. F. Wulff./ There are more things, etc. [Motto, two lines.]/ Hamlet./ Kjøbenhavn, 1820./ Forlagt af Universitets-Boghandler Brummer./ Trykt i der Poppske Bogtrykkerie./ [12º

Collation—
Pp. 107 + Rettelse, p. [108].

II.

Manfred./ Et Dramatisk Digt/ af/ Byron./ Oversat/ af/ Edvard Lembcke./ Kjøbenhavn 1843./ I Commission hos C. A. Reikel./ Trykt hos Bianco Luno./ [8º

Collation—
Pp. 109.

Dutch.

I.

Manfred./ Een Dramatisch Gedicht/ Naar/ Lord Byron,/ Door/ Johan Rudolph Steinmetz./ Amsterdam,/ H. J. Van Kesteren./ 1857./ [8º

Collation—
Pp. xv. + 59 + "Aanteekenigen," pp. [60]-[63] + "Verbeteringen," p. [64].

II.

Byron's/ Manfred./ Een Dramatisch Gedicht./ Metrische Vertaling./ (Toegewijd AAN Mr C. Vosmaer)/ Van/ W. Gosler./ Heusden.—H. Wuijster./ 1882./ [8º

Collation—

Pp. vii. + 78.

Note.—The Front. is a photograph of "Ernst Possart in de rol van Manfred" (Verg: *Illustrirte Zeitung* van 12 Nov. 1881).

French.

I.

Manfred/ Poëme dramatique/ Par/ Lord Byron,/ Traduit/ Par madame la comtesse de Lalaing/ Née comtesse de Maldeghem./ Horatio, il est dans le ciel et sur la terre/ plus de choses que n'en peut concevoir/ votre philosophie./ Hamlet./ Seconde édition./ Bruxelles./ Imprimerie de J. Stienon,/ Faubourg de Louvain, 19./ 1852/ [8º

Collation—

Pp. 61 + "Notes," p. [63].

II.

Manfred/ Poème dramatique de Byron/ Adaptation nouvelle, en vers/ de/ Émile Moreau/ Paris/ Paul Ollendorff, éditeur/ 28 *bis*, rue de Richelieu, 28 *bis*/ 1887/ Tous droits réservés/ [8º

Collation—

Pp. vii. + 28. The Imprint (*Paris.—Typ. G. Chamerot, 19, Rue des Saints Pères—20832*) is at the foot of p. 28.

III.

Lord Byron/ Manfred/ Poème dramatique en 3 actes/ Traduction en vers/ Par/ C. Trébla/ Toulouse/ Édouard Privat, éditeur, rue des Tourneurs/ 1888/ [8º

Collation—

Pp. xiii. + 15–89 + Errata, p. [91]. The Imprint (*Montauban, Imp. et Lith. Ed. Forestié, rue du Vieux-Palais, 23*) is in the centre of p. [90].

German.

I.

Manfred./ A Tragedy/ By/ Lord Byron./ Leipzig :/ F. A. Brockhaus./ 1819./ [8º

Manfred./ Trauerspiel von Lord Byron./ Teutsch/ von/ Adolf Wagner./ Leipzig :/ F. A. Brockhaus./ 1819./

Collation—

English Title, as above, p. 2; German Title, as above, pp. 3, 4; Half-title (R. Dramatis Personæ), pp. 5, 6; *Personen*, p. 7; English and German Texts, pp. 8–209; Anmerkungen, pp. 211–239. The Imprint (*Druck und papier von Friedrich Vieweg| In Braunschweig|*) is in the centre of p. 240.

Note.—I am indebted to the kindness of Mr. Leonard L. Mackall, of Berlin, for the substance of the following note on this work:—

"Pages 213–233 of the Anmerkungen" are devoted to an essay on the play as a whole. This essay is evidently the "Appendix to an English Work," to which Byron refers in the letter accompanying the suppressed Dedication to *Marino Faliero*. "In the Appendix to an English Work, lately translated into German, and published at Leipzig, a judgment of yours upon English poetry is quoted as follows: 'That in English poetry great genius, universal power, a feeling of profundity, with sufficient tenderness and force are to be found, but that altogether these do not constitute poets,'" etc., etc. (see *Poetical Works*, 1901, v. 340, 341, and *Letters*, 1900, v. 100–103). The originals of the Dedication and Letters were conveyed to Goethe by John Murray the third, in 1830 (?1831) (see *Goethe-Jahrbuch*, 1899, xx. pp. 31–35, where the "Dedication" is printed in full for the first time), and are preserved at Weimar in the "red portfolio" (cf. *Eckermann*, March 26, 1826), in which Goethe kept all his papers connected with Byron. The "judgments" quoted by Byron through "an Italian abstract" from Wagner's Appendix (pp. 217–218) there read *inaccurately* as follows: "In der Englischen Poesie," sagt Goethe, "man findet durchaus einen grossen, tüchtigen, weltgeübten Verstand, ein tiefes, zartes, Gemüth, ein vortreffliches Wollen, ein leidenschaftliches Wirken . . . das alles zuzammengenommen macht noch keinen Poeten . . . nach dieser Ansicht zeigen die meisten Englischen Gedichte einen düstern Ueberdruss des Lebens." These sentences, which should be read in the light of the context, will be found in Goethe's *Dichtung und Wahrheit*, Th. iii. Buch. 13 (1814, now Wirke, Weimar ed. xxviii. 213, 214), the book (*Aus meinem Leben, Dichtung und Wahrheit*), which is held up to ridicule in the *Edinburgh Review*, June, 1816, vol. xxvi. pp. 304–317.

II.

Manfred, übersetzt von Thdr. Armin, Göttingen, Kübler, 1836. [8°

[Kayser, 1841.]

III.

Byron's Manfred./ Einleitung, Uebersetzung und/ Anmerkungen./ Ein Beitrag/ zur Kritik der gegenwärtigen deutschen dramatischen/ Kunst und Poesie./ von/

Posgarn./ [*i.e.* G. F. W. Suckow] Breslau,/ im Verlage bei Josef Mar und Komp./ 1839./ [8º

Collation—
Pp. 212.

IV.

Manfred, Ein dramat. Gedicht übers. v. O. S. Seeman. Berlin, Weidle, 1843. [8º
[Kayser, 1848.]

V.

Lord Byron's/ Manfred./ Deutsch/ von/ Hermann von Kösen./ "Mehr Dinge giebt's im Himmel und auf Erden/ Als eure Weisheit sich wohl träumen lässt."/ (Hamlet.)/ Leipzig,/ Voigt & Günther./ 1858./ [16º

Collation—
Half-title, Title, and "Zueignung," 8 pp.; Text, pp. 1–86. The Imprint (*Druck von Giesecke & Devrient*) is at the foot of p. 86.

VI.

Byron's/ Manfred./ Erklärt und übersetzt/ von/ L. Freytag./ Berlin./ Verlag von Gebrüder Pætel./ 1872./ [16º

Collation—
Pp. 158. The Imprint (*Druck von G. Bernstein in Berlin*) is at the foot of p. 158.

VII.

Manfred, dramat. Gedicht v. Lord Byron. Frei übers. v. Adf. Seubert. [16º
[Kayser, 1877.]

Collation—
Pp. 47.
Note.—No. 586 of the Universal-Bibliothek, Leipzig, 1871–76.

VIII.

Manfred./ Dramatische Dichtung in drei Abtheilungen/ von/ Lord Byron./ Musik von Robert Schumann./ Jeder Nachdruck dieses Textbuches, auch von Seiten der Theaterdirectionen für/ ihre Aufführungen, ist verboten./ Leipzig,/ Druck und Verlag von Breitkopf und Härtel./ [8º

Collation—
Pp. 36.
Note.—No. 66 of Serie III., Breitkopf und Häftel's *Textbibliothek*, 1879–90.

IX.

Manfred. Ein dramatisches Gedicht. Freie Uebersetzung von Thierry Preyer. Frankfurt, Neumann, 1883. [4º
[Kayser, 1883.]

Collation—
Pp. 59.

Hungarian.

I.

Byron Lord'/ Elete 's Munkái / Irta/ Petrichevich Horváth Lázár./ Második Rész./ Pesten./ Nyomtatta Landerer és Heckenast./ 1842./ [8º

Collation—
Pp. xi. + 134 + Jegyzések Manfredhez, pp. [135], [136] + Sajtó-hibák, p. [137].

II.

Manfred./ Drámai Költemény 3 Felvonásban./ Irta :/ Lord Byron György./ Angolból forditotta :/ Dr Kludik Imre./ Byron és a Világfájdalom./ Irta: Dr Kludik Imre./ Ára: 40 kr./ Második Kiadás./ Szolnok, 1884./ Nyomatott Bakos Istvánnál./ [8º

Collation—
Manfred, pp. 1–65 + Byron és a Világfájdalom, pp. 69–112.

III.

Manfred/ Lord Byron Drámai Költeménye/ Forditotta/ Ábrányi Emil./ Budapest 1891/ Singer és Wolfner Könyvkereskedése./ [8º

Collation—
Pp. 98.

Italian.

I.

Manfredo. Traduzione di Marcello Mazzoni. Milano, P. M. Visaj. 1832. [8º
[Library of Congress, Washington, 1880.]

Collation—
Pp. 91.

II.

Tragedie/ di/ Silvio Pellico/ Francesca da Rimini/ [etc., five lines] Manfredo,/ Poema drammatico di Lord Byron/ (versione in prosa)./ Firenze./ Felice le Monnier/ 1859./ [8º

Collation—
Manfredo, etc., pp. 437-473.

III.

Manfredo: poema drammatico. Traduzione di Andrea Maffei. Firenze, Le Monnier, 1870. [16º
[Pagliaini, 1901.]

Collation—
Pp. xi. + 100.

Polish.

I.

Manfred, poemat dramatyczny, przekład Edm. Stan. Bojanowskiego. *W. G. Korn: Wrocław*, 1835. [12º.

II.

Manfred, poemat...Przekład wolny na wiersz polski przez Michała Chodźkę...Z 4 obrazkami, wyrysował Kossak, *etc.* pp. 89. *w drukarni L. Martinet: Paryż*, [1859]. [8º.
[*Published also by Schmidt at Halle.*]

Romaic.

Ο Μαμφρεδ/ Δραματικον Ποιημα/ του/ Λορδου Βυρωνος./ Μεταφρασις/ Επτικου Γκρηγ./ ὁ οὐρανὸς, 'Ορᾶτε, ἔχει πλείονα κ' ἡ γῆ/ παρ' ὅσα οἱ φιλόσοφοι φαντάζεσθε!/ Shakspere./ Εν Πατραις/ τυπογραφειον και βιβλιοπωλειον/ Ευσταθιου Π. Χριστοδουλου./ Παρὰ τὴν ὁδὸν 'Ερμοῦ./ 1864./ [8º

Collation—
Pp. 79 + Παροραματα, p. [80].

Roumanian.

Stoenescu (Th. M.) Teatru . . . Manfred, dupe Lord Byron. *Editura "Revisteĭ Literare:" Bucurescĭ*, 1896. [8º

Collation—
Manfred, pp. 173-228.

Russian.

I.

Манфредъ. Драматическая поэма въ трехъ дѣйствіяхъ. ...Переводъ М. Вронченко.

II.

Манфредъ...Переводъ А. Бородина. ["Пантеонъ," 1841. No. 2.]

III.

Манфредъ...Перев. Е. Зарина. ["Библіотека для Чтенія." *С.-Петербургъ*, 1858, No. 8.]

IV.

Манфредъ. . . . Переводъ Д. Минаева. ["Русское Слово," 1863. No. 4.]

Spanish.

I.

Manfredo, drama en tres actos. Por lord Byron. Imp. de Decourchant à Paris. A Paris, rue du Temple, n. 69. 1829. [18º

[*Bibl. de la France*, October 17, 1829.]

II.

Manfredo,/ Poema dramático/ de/ Lord Byron./ Traducido en verso directamente del inglés al castellano/ Por/ D. José Alcalá Galiano/ y Fernandez de las Peñas./ Madrid :/ Imprenta de A. Vicente, Preciados, 74./ 1861./ [8º

Collation—
Pp. xiii. + 85.

III.

Lord Byron./ „Manfredo/ y/ Oscar de Alva/ Version castellana/ de Angel R. Chaves./ Madrid,/ Imprenta de Eduardo Martinez,/ Calle del príncipe, número, 25./ 1876./ [8º

Collation—
Pp. xix. + Manfredo, 1–54 + Oscar de Alva, pp. 55–78 + Indice, p. [79].

Marino Faliero.

I.

Marino Faliero,/ Doge of Venice./ An Historical Tragedy,/ In Five Acts./ With Notes./ The Prophecy of Dante,/ A Poem./ By Lord Byron./ London: John Murray, Albemarle-Street./ 1821./ [8º

Collation—

Half-title (R. *London:/ Printed by Thomas Davison, Whitefriars*), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont., pp. v., vi.; Half-title, with Motto ("*Dux* inquieti turbidus Adriæ."/ Horace./), pp. vii., viii.; Preface, pp. ix.–xxi.; Text, pp. 1–261. The Imprint, as above, is in the centre of p. [262].

Contents—

Marino Faliero . . p. 1	Prophecy of Dante . p. 209
Notes . . . . . p. 169	Notes . . . . . p. 257
Appendix. . . . p. 173	

II.

Marino Faliero, etc./ Second Edition, etc./ 1821./ [8º

Collation—

Vide supra, No. i. Note that in some copies of the First Edition lines 500–507, act v. sc. 1, do not appear. In the Second Edition and in other copies of the First Edition they have been inserted. (See *Poetical Works*, 1901, iv. 447.)

Note.—Another edition (pp. xxi. + 261), in small octavo, was issued by John Murray in 1823.

III.

Marino Faliero, Doge of Venice. 179 pp. Philadelphia, M. Carey and Sons. 1821. [8º

[Library of Congress, Washington, 1880.]

IV.

Marino Faliero, doge of Venice, an historical tragedy in five acts, with notes. By the right hon. lord Byron. Impr. de Belin à Paris—A Paris chez Galignani. [12º

[*Bibl. de la France*, June 29, 1821.]

V.

Marino Faliero,/ Doge of Venice:/ An Historical Tragedy,/ In Five Acts./ By/ Lord Byron./ "Dux inquieti turbidus Adriæ."—Horace./ London:/ John Murray, Albemarle Street./ Sold also by/ Tilt and Bogue, Fleet Street:

Edinburgh, Oliver and Boyd: Dublin, John Cumming./ 1842./ [12º

Collation—

Title (R. *London:/ Printed by H. Spottiswoode,/ New-Street-Square./*); Text, pp. 3-162. The Imprint, as above, is at the foot of p. 162.

VI.

Marino Faliero./ By/ Lord Byron./ [Title-Vignette, "The Gory Head rolls down the Giant's steps!"/ New and Complete Edition.—Price one Penny./ London J. Dicks 313 Strand; All Booksellers./ [1883, etc.] [8º

Collation—

Pp. 461-492.

Note.—No. 153 of "Dicks' Standard Plays."

Translations of Marino Faliero.

German.

I.

Marino Faliero/ Doge von Venedig./ Geschichtliche Tragödie/ von/ Lord Byron./ Freie Übersetzung/ von/ Thierry Preyer./ Frankfurt am Main./ Alfred Neumann'sche Buchhandlung./ 1883./ [4º

Collation—

Title, one leaf; Personen; Vorrede, 8 pp. + Text, pp. *1*-147. The Imprint (*C. Naumann's Druckerei, Frankfurt a. M.*) is in the centre of p. [148].

II.

Lord Byron's/ Marino Faliero./ Für das herzoglich Sachsen-Meiningen'sche Hoftheater/ übersetzt und bearbeitet/ von A. Fitger./ Oldenburg./ Schulzesche Hof-Buchhandlung und Hof-Buchdruckerei./ (A. Schwartz.)/ [8º

Collation—

Title (R. *Alle Rechte Vorbehalten*); Vorwort (R. "Personen"); Text, pp. *1*-84.

Mazeppa.

I.

Mazeppa,/ A Poem./ By Lord Byron./ London:/ John Murray, Albemarle-Street./ 1819./ [8º

Collation—
Half-title (R. *London:/ Printed by Thomas Davison, Whitefriars.*); Title, one leaf; Half-title (Mazeppa), pp. 1, 2; Advt. (quotation from Voltaire, *Hist. de Charles XII.*, pp. 196, 216), pp. 3, 4; Text, pp. 5–69. The Imprint, as above, is in the centre of p. [70] + "Lord Byron's Poems," etc., p. 71.

Contents—

Mazeppa . . . . . p. 5
Ode ("Oh Venice! Venice!" etc.) . . . . . p. 47
A Fragment (Augustus Darvell) . . . . . p. 57

II.

Mazeppa, A Poem./ By Lord Byron./ Second Edition./ Paris:/ Published by Galignani,/ At the French, English, Italian, German, and Spanish/ Library, Nº 18, Rue Vivienne./ 1819./ [12º

Collation—
Half-title (R. *Printed by A. Belin*), pp. 1, 2; Title, one leaf, pp. 3, 4; Second Half-title, pp. 5, 6; Advt., pp. 7, 8; Text, pp. 9–69.

Contents—

Mazeppa . . . . . p. 9
Ode ("Oh Venice!" etc.) p. 47
A Fragment . . . p. 57

III.

Mazeppa, a poem [with fragments]. Boston. 1819. [24º
[Cat. of Books in Bates Hall of Pub. Lib. of Boston, 1866.]

Collation—
Pp. 56.

IV.

Mazeppa, a Poem. Paris, Galignani, 1822. [12º
[Quérard, 1827.]

V.

Mazeppa,/ A Poem./ By Lord Byron./ London:/ Printed and Published by W. Dugdale,/ *52 Russell Court, Drury Lane*, 1824./ [12º

Collation—
Pp. ii. + 5–35. The Imprint (*Printed by W. Dugdale, Russell Court, Drury Lane, London.*) is at the foot of p. 35.

VI.

Mazeppa a Poem. Mit Worterklärung u. einer Lebenskizze des Dichters, von H. M. Melford. Braunschweig, Vieweg. 1834. [12º

[Kayser, 1841.]

VII.

Mazeppa,/ or the/ Wild Horse/ of the/ Ukraine,/ A Poem, by/ Lord Byron./ London :/ T. Goode, 30, Aylesbury-st.,/ Clerkenwell/ [1854?] [32º

Collation—

Pp. 48.

Note.—The Front. (lithograph of Lord Byron) is on p. 1. The Title is printed on the wrapper (black glazed paper) in gold letters. The volume measures 60 × 40.

Translations of Mazeppa.

Danish.

Mazeppa./ AF/ Lord Byron./ Ofversättning. [Af Talis Qualis.] Stockholm,/ Alb. Bonniers Förlag./ [1853.] [8º

Part of "Byron's Poetiska Berättelser."

German.

I.

Mazeppa. Ein Gedicht. Aus d. Engl. treu übertragen v. Th. Hell. Nebst beigedr. Urschrift. Leipzig, Hinrichs. 1820. [8º

[Kayser, 1834.]

II.

Mazeppa, übers. im Versmass des Originals v. Dr jur. Everhard Brauns. Herausg. von Dr jur. Engelbrecht, Göttingen, Kübler. 1836. [8º

[Kayser, 1841.]

III.

Nachgelassenes/ von/ Ferdinand Freiligrath./ Mazeppa,/ nach Lord Byron./ der Eggesterstein,/ Erzählung./ Stuttgart./ G. J. Göschen'sche Verlagshandlung./ 1883./ [8º

Collation—

Pp. viii. + 88.

Hungarian.

Byron Lord'/ Élete 's munkái./ Irta/ Petrichevich Horváth Lázár./ Harmadik Rész./ Pesten./ Nyomtatta Landerer és Heckenast. 1842./ [8º

Collation—
Title, one leaf; Half-title, one leaf; Dedication; Figyelmezletés (Advt.); Second Half-title; Text (Mazeppa), pp. 1–[80] + Oda, etc., pp. [81]–154 + Sajtó-hibák, p. [155].

Italian.

I.

Il Mazeppa. Versione di Ant. Arioti. Palermo, Lo Bianco. 1847. [16º
[Pagliaini, 1901.]

II.

Mazeppa./ Traduzione/ da/ Georgio Byron./ Di/ I. Virzì./ Palermo,/ Luigi Pedone Lauriel/ Editore/ 1876./ [8º

Collation—
Pp. 63.

III.

Mazeppa. Traduzione di Andrea Maffei. Milano, Hoepli. 1886. [64º
[Pagliaini, 1901.]

Polish.

I.

Mazepa, poemat. Przekład wolny na wiersz polski przez Michała Chodźkę. pp. 39.
Schmidt: w Hali, 1860. [8º.

II.

(Together with Lamartine's *Death of Jonathan.*)

Mazepa, poemat, przekład wolny na wiersze polskie przez Michała Chodźkę, wydanie ozdobione rycinami, *etc.* pp. 66. *Ksieg. polska: Paryż* [1860]. [8º.

Russian.

I.

Выборъ изъ сочиненій лорда Байрона. М. Каченовскаго. 1821.

Collation—
Мазепа, pp. 69–107.
Note.—In Prose.

II.

Мазепа. Изъ сочиненій лорда Байрона. А. Воейкова "Новости литературы," 1824. кн. x. pp. 9–33.

Note.—In Prose.

III.

Мазепа...пер. Д. Михайловскаго. ["Современникъ," 1858. No. 5.]

IV.

Мазепа...Перев. И. Гогніева. ["Драматическій Сборникъ." *С.-Петербургъ*, 1860, кн. 4.]

Spanish.

Mazeppa, novela, por L. B. traducida al castellano. Paris, 1830. [18º

[*Moniteur*, etc., 1845.]

Monody, etc.

I.

Monody/ On the Death of/ The Right Honourable/ R. B. Sheridan,/ Written at the Request of a Friend,/ To be spoke at/ Drury Lane Theatre./ London: Printed for John Murray, Albemarle Street./ 1816./ [8º

Collation—
Half-title (Monody./ [Price One Shilling.]/ Entered at Stationers' Hall) (R. *London: Printed by C. Roworth, Bell-yard, Temple-bar.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–11 + pp. [13]–[15], Advts. of Books published by John Murray. The Imprint, as above, is at the foot of p. [15].

II.

Monody/ on the Death of/ The Right Honourable/ R. B. Sheridan./ Spoken at/ Drury Lane Theatre./ By Lord

Byron./ New Edition./ London :/ Printed for John Murray, Albemarle-Street./ 1817./ [8º

Collation—
Half-title as above (R. *T. Davison, Lombard-street, Whitefriars, London.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–11 + List of the Poems, etc., p. [12]. The Imprint (*T. Davison, Lombard-Street,/ Whitefriars, London.*/) is at the foot of p. [12].

III.

Monody,/ etc./ New Edition,/ etc./ 1818./ [8º

Collation—
Half-title (R. *London :/ Printed by T. Davison, Whitefriars.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Text, pp. 5–11 + "Lord Byron's Poems," etc., p. [12]. The Imprint, as above, is at the foot of p. [12].
Note.—Four pp. of Advts., dated "Albemarle-Street, London, May, 1818," are bound up with this edition.

An Ode to the Framers of the Frame Bill.

A Political/ Ode/ By/ Lord Byron/ Hitherto Unknown as His Production./ London/ John Pearson 46 Pall Mall./ 1880./ [8º

Collation—
Half-title (R. [One hundred copies privately printed.]), pp. 1, 2; Title, one leaf, pp. 3, 4; Note, pp. 5, 6; [Copy of Lord Byron's Letter . . . March 1, 1812], pp. 7, 8; Text, pp. [9], [10], 11.

Ode From the French.

Translation.

French.

Traduction de l'Ode/ de/ Lord Byron,/ Sur/ La bataille de Waterloo./ Par Aristide Guilbert./ Londres:/ Hunt et Clark,/ 38, Tavistock Street./ MDCCCXXVI./ [8º

Collation—
Pp. vii. + 9–28. The Imprint (*De l'Imprimerie de Thomas Davison,/ 10, Duke Street, Smithfield, London.*/) is at the foot of p. 28.

Contents—

Preface . . . . . p. v.	Notes . . . . . p. 17
Ode . . . . . p. 9	

Ode to Napoleon Buonaparte.

I.

Ode/ To/ Napoleon Buonaparte./ " Expende Annibalem :— quot libras in duce summo/ Invenies ? "——/ Juvenal, Sat. X./ The Second Edition./ London :/ Printed for John Murray, Albemarle-Street,/ By W. Bulmer and Co. Cleveland-Row,/ St James'./ 1814./ [8º

Collation—

Half-title (Ode, etc./ Entered at Stationers' Hall./), pp. 1, 2 ; Title, one leaf, pp. 3, 4 ; Note from Gibbon's *Decl. and Fall* (vol. 6, p. 220), pp. 5, 6 ; Text (xv. stanzas), pp. 7–14 + Advt. of books " By the Right Hon. Lord Byron," p. [15]. The Imprint (*Printed by W. Bulmer and Co./ Cleveland-Row, St James's./*) is at the foot of p. [15].

Note.—The First Edition of the *Ode* is in the Rowfant Library Catalogue, 1886, p. 145.

II.

An Ode to Napoleon Bonaparte. From the 3d Lond. ed. Philadelphia, E. Earle. 1814. [8º

[Catalogue of Library of Congress, 1880.]

Collation—

Pp. 11.

Note.—The *Ode to Napoleon Buonaparte* was also published at Boston, 1814, 8º, pp. 13 ; and at New York, 1814, 8º, pp. 13.

III.

Ode to Napoleon Buonaparte. Sixth Edition. London. 1814. [8º

[Cat. of Manchester Free Library, 1864.]

Collation—

Pp. 17.

IV.

Ode to Napoleon Buonaparte. Ninth Edition. London, M. 1814. [8º

[Library of the University, St. Andrews, N.B.]

Collation—

Pp. 17.

V.

Ode/ To/ Napoleon Buonaparte./ By Lord Byron./ etc./ Twelfth Edition./ London :/ Printed for John Murray, Albemarle-Street./ 1816./ [8º

Collation—
Half-title (Ode, etc.) (R. *T. Davison, Lombard-street,/ Whitefriars, London.*/), pp. 1, 2; Title, one leaf, pp. 3, 4; Note, pp. 5, 6; Second Half-title, pp. 7, 8; Text (xvi. stanzas), pp. 9–17 + Advt. of books "By the Right Hon. Lord Byron," p. [19]. The Imprint, as above, is at the foot of p. [19].

VI.

Ode,/ etc./ Thirteenth Edition./ London :/ John Murray, Albemarle-Street./ 1818./ [8º

Collation—
Vide supra, No. i.

Translation of the Ode to Napoleon Buonaparte.

Spanish.

Odas a Napoleon. Por Lord Byron. Imp. de Decourchant, à Paris. 1829. A Paris, rue du Temple, n. 69. [18º
[*Bibl. de la France*, October 17, 1829.]

Parisina.

[For First Edition of *Parisina, vide infra, The Siege of Corinth*, No. i.]

Translations.

Danish.

Parisina./ Af/ Lord Byron./ Öfversättning. [Af Talis Qualis.] Stockholm, J. W. Brudins Förlag. [1854.] [8º

Collation—
Pp. 36. No. 4 of "Byron's Poetiska Berättelser."

French.

Adolphe Krafft/ Parisina/ Poème/ de Lord Byron/ et fragment de/ Nicolas de Ferrare/ Drame/ Tiré des documents historiques/ Avec commentaires et notices./ Paris/ Ernest Leroux, éditeur/ 28, rue Bonaparte, 28/ 1900 Tous droits réservés./ [8º

Collation—
Pp. xiv. + 55 + Errata, p. [57] + Table des Matières, p. [59].
Note.—The Text of *Parisina* is on pp. *8–26*.

German.

Gedichte/ von/ Jacob Vinc. Cirkel./ Mit übersetzungen/ von W. Scott's Feld von Waterloo und Byrons/ Parisina

etc./ Münster,/ in Commission der Coppenrathschen Buch- und Kunsthandlung./ 1825./ [8º

Collation—
Pp. 159. The Imprint (*Münster, gedruckt mit Coppenrathschen Schriften*) is on p. [160].
Note.—The Text of *Parisina, etc.*, is on pp. 127–156.

Italian.

I.

Parisina/ Poema/ di/ Lord Byron/ Traduzione italiana in versi./ Milano/ Da Placido Maria Visaj/ Stampatore-Librajo nei Tre Re/ 1821./ [8º

Collation—
Pp. 27.

II.

Parisina: poema tradotto da Andrea Maffei. Milano, Gnocchi. 1853. [16º
[Pagliaini, 1901.]

Collation—
Pp. 40.

III.

Parisina. Traduzione di Carlo Dall' Oro. Mantova, Negretti. 1854. [8º
[Pagliaini, 1901.]

IV.

Parisina, Traduzione in versi sciolti di Paolo Pappalardo. Palermo. 1855. [8º
[Pagliaini, 1901.]

V.

Parisina. Traduzione di Ant. Canepa. Genova, Artisti tip. 1864. [16º
[Pagliaini, 1901.]

Collation—
Pp. 24.

Russian.

Паризина...Переводъ В. Вердеревскаго.
С.-Петербургъ, 1827.

Spanish.

Parisina, novela. Por L. B. Imp. de Decourchant, à Paris. 1830. [18º

[*Bibl. de la France*, October 17, 1829.]

The Prisoner of Chillon.

I.

The/ Prisoner of Chillon,/ And/ Other Poems./ By Lord Byron./ London :/ Printed for John Murray, Albemarle-Street./ 1816./ [8º

Collation—

Half-title (The/ Prisoner of Chillon,/ etc./) (R. Advt. of Third Canto of Childe Harold, and Imprint, *T. Davison, Lombard-street,/ Whitefriars, London.*/), one leaf; Title, one leaf; Cont.; Text, pp. *1*–60.

Contents—

Sonnet on Chillon . p. 1
The Prisoner of Chillon p. 3
Poems—
Sonnet . . . . . p. 23
Stanzas to —— . . p. 24
Darkness . . . . p. 27
Churchill's Grave . p. 32
The Dream . . . p. 35
The Incantation . . p. 46
Prometheus . . . p. 50
Notes . . . . . p. 55

Note.—On p. 3 the Text is headed "The Prisoner of Chillon. A Fable."

II.

The/ Prisoner of Chillon./ A Poem/ By Lord Byron./ Lausanne./ Hignou & Company. Book-sellers./ 1818./ [8º

Collation—

Title, one leaf, pp. 1, 2; Text, pp. *3*–29.

Note.—The Front. is a lithograph of "Chillon." The seven poems are not included in this edition.

III.

The/ Prisoner/ of/ Chillon,/ By Lord Byron,/ London :/ Printed by W. Chubb, Fetter Lane./ 1824./ [12º

Collation—

Pp. 35. The Imprint (*W. P. Chubb, Printer, Fetter Lane, London.*) is at the foot of p. 35.

IV.

The/ Prisoner of Chillon,/ By Lord Byron./ [n.d. ? 1825.] [12º

Collation—
Pp. *1*–18.
Note.—This edition, which is without a separate Title-page and bears no Imprint, is bound up with *The Bride of Abydos*, etc., Printed for Thomas Wilson, Oxford Street. 1825.

V.

The/ Prisoner/ of/ Chillon./ By Lord Byron./ Geneva./ Published by Barbezat and Delarue,/ Booksellers, 177, Rue du Rhône./ 1830/ [16º

Collation—
Half-title (R. *Printed by Barbezat and Dalarue.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Sonnet on Chillon, pp. 5, 6; Text, pp. 7–32.
Note.—The volume with the above title is bound in pink paper cover with title-vignette (helmet, spear, and wreath of bay-leaves), and dated M.DCCC·XVIII.

VI.

The/ Prisoner of Chillon/ By/ Lord Byron/ Le prisonnier de Chillon/ Par/ Lord Byron/ précédé d'une/ Notice historique sur le château de Chillon/ Par/ D. Martignier/ Lausanne/ Librairie Martignier et Chavannes/ 1857/ [8º

Collation—
Half-title (R. *Lausanne.—Printed by Corbaz and Rouiller sen.*), pp. 1, 2; Title, one leaf, pp. 3, 4; Notice, etc., pp. 5–7; Hist. de Chillon, pp. 8–21; Text and Notes, pp. 25–46. The seven poems are not included in this edition.

VII.

The/ Prisoner/ of/ Chillon
Poem/ By/ Lord Byron./ Illuminated by/ W. & G. Audsley./ Architects./ 1865./ [4º

Collation—
Illuminated Half-title; Title; 17 pp. of Text with illuminated borders, etc. + p. 18 (Chromo-lithographed/ By/ W. R. Tymms./ Printed & Published by/ Day & Son,/ [Limited],/ London)./

VIII.

Byron's/ Prisoner of Chillon./ With Notes for Teachers and Scholars./ London :/ T. J. Allman, 463, Oxford Street./ [1874.] [16º

Collation—
Pp. 32.
Note.—No. 8 of "Allman's English Classics for Elementary Schools."

IX.

Byron's/ Prisoner of Chillon./ With Life, Notes,/ Grammatical & Miscellaneous Questions,/ etc., etc./ By R. S. Davies,/ Head Master of Holy Trinity Schools, Hull./ Hull: A. Brown, Scholastic Publisher./ London: Simpkin, Marshall, & Co./ Leeds: Arnold; Bean & Son./ Darlington: The Education Depôt./ Price Twopence./ [1877.] [12º

Collation—
Pp. 24.
Note.—Part of "Brown's Series of English Classics."

X.

The/ Prisoner of Chillon./ By/ Lord Byron./ With Prefatory and Explanatory Notes./ [Monogram, with Motto, *Lucem Libris Disseminamus.*] London: Blackie & Son, 49 & 50 Old Bailey, E.C./ Glasgow, Edinburgh, and Dublin./ 1879./ [16º

Collation—
Pp. 32.
Note.—Part of "Blackie's School Classics."

XI.

Byron's/ Prisoner of Chillon:/ With Life and Notes./ For Pupil Teachers and the Upper Standards in/ Schools./ Manchester: J. B. Ledsham, 31, Corporation Street;/ London: Simpkin, Marshall & Co./ [1879.] [16º

Collation—
Pp. 35.
Note.—Part of the "World School Series."

XII.

The/ Prisoner of Chillon/ By/ Lord Byron/ And Part of/ The 3rd Canto of Child [*sic*] Harold/ With a Short Description of the Castle/ And a Notice of the Chief Historical Events/ and Legends connected with its History/ Selected from authentic sources by an English resident./ Fourth Edition/ Vevey/ Loertscher & Son, Editors/ 1880/ [8º

Collation—
Pp. 59. The Text of *The Prisoner of Chillon* is on pp. 43–53.

XIII.

The Prisoner of Chillon. A Fable. Erklärt v. F. Fischer. Berlin, Weidmann. 1884. [8º
[Kayser, 1887.]

XIV.

The Prisoner of Chillon, with introduction and explanatory notes by Th. C. Cann, Firenze, Bencini, 1885. [16º
[Pagliaini, 1901.]

XV.

Byron's Prisoner of Chillon and Part of Mazeppa. With Life and Notes. London and Edinburgh. 1894.
[Kölbing, p. 257.]

Note.—Part of "Chambers' Reprints of English Classics."

XVI.

The Prisoner of Chillon, by Lord Byron. Special Subject. London. Stewart & Co., The Holborn Viaduct Steps, E.C. Edinburgh and Glasgow: Menzies & Co.
[Kölbing, p. 257.]

XVII.

The/ Prisoner of Chillon/ By/ Lord Byron/ With Notes/ Explanatory, Analytical, and Grammatical/ Embracing/ Figures of Speech, and Metre/ By the/ Rev. Henry Evans, D.D./ Commissioner of National Education/ Dublin/ Blackie & Son, Limited, 89 Talbot Street/ London and Glasgow/ 1896/ [16º

Collation—
Pp. 36.
Note.—Part of "English Classics for Intermediate Schools and Colleges."

XVIII.

Byron./ The Prisoner of Chillon./ A Fable./ With Life, Introduction, Notes, etc./ Dublin :/ Fallon & Co., 16 Lower Sackville Street./ [Copyright. All Rights Reserved.] [1896.] [16º

Collation—
Pp. 36.
Note.—Part of "School and College Series. Edited by Rev. T. A. Finlay, M.A., F.R.U.I. Price Sixpence, Net."

XIX.

The/ Prisoner of Chillon/ And/ Other Poems/ By/ Lord Byron/ In kritischen Texten/ Mit/ Einleitung und

Anmerkungen/ Herausgegeben/ von Eugen Kölbing/ Weimar/ Verlag von Emil Felber/ 1896/ [8º

Collation—
Pp. ix. + 450.

Translations of The Prisoner of Chillon.

Dutch.

De Gevangene van Chillon; in: Gedichten van K. L. Ledeganck' met eene Levensschets des Dichters door J. F. J. Heremans. Gent, 1856.

[Kölbing, p. 265.]

French.

I.

Le Prisonnier de Chillon, Poème de Lord Byron librement traduit en vers blancs, précédé d'une notice historique et descriptive du château de Chillon. Vevey. G. Blanchoud, libraire-éditeur.

[Kölbing, p. 264.]

II.

Bonnivard/ A/ Chillon/ *Souviens-toi du temps d'autrefois./* (Deut. xxxii. 7.)/ Drame historique/ En un acte et trois tableaux/ Suivi d'une notice historique et du poème de lord Byron, intitulé: Le Prisonnier de Chillon/ Par un Huguenot/ Genève/ Imprimerie Wyss et Duchêne, rue Verdaine/ 1892/ [8º

Collation—
Pp. 96. There is a prose translation of *The Prisoner of Chillon*, pp. 74–85.
Note.—The Front. is a lithograph of "Chillon."

German.

I.

Lord Byron's Gefangener von Chillon (am Genfer See). Aus dem Englischen metrisch übertragen von G. Kreyenberg. Lausanne, 1861.

[Kölbing, p. 261.]

II.

Der/ Gefangene von Chillon./ Dichtung/ von/ Lord Byron./ In deutscher Uebersetzung mit historischer Einleitung/

von/ M. von der Marwitz./ Vevey & Lausanne,/ Richard Lesser./ [1865.] [8º

Collation—
Pp. xi. + 16.
Note.—The Front. is a "Photog. de R. Lesser & Cie., Vevey," of four female figures supporting a mirror reflecting the dungeon of Chillon.

III.

Der Gefangene von Chillon. Eine Fabel von Georg Gordon Lord Byron. Wortgreteu nach H. R. Mecklenburgs Gründsatzen in deutsche Prosa übersetzt und eingehend erläutert von Dr phil. R. T. Berlin, 1886.
[Kölbing, p. 262.]

IV.

Der/ Gefangene von Chillon./ Von/ Lord Byron./ Uebersetzt von J. G. Hagmann./ St Gallen & Leipzig/ Verlag von Busch & Co./ [1892.] [16º

Collation—
Pp. 29.
Note.—The Front. is a lithograph of "Chillon."

Italian.

I.

Il prigionero di Chillon, poema romantico trad. in prosa italiana. In *Indicatore Livornese*, N. 44, del 11 Gennaio del 1830.
[*Saggio di Bibliografie*, Milano, Levino Robecchi, 1887.]

II.

Il prigionero di Chillon: Traduzione di Andrea Maffei, Milano, Gnocchi, 1853. [16º
[Pagliaini, 1901.]

Russian.

Шильонскій Узникъ, поэма лорда Байрона. Переводъ съ англійскаго В. Ж[уковскаго]. pp. i.–viii. 1–24. *С.-Петербургъ*, 1822. 8º.

Collation—
Pp. i.–viii. + 1–24.

Spanish.

El preso de Chillon, novela. Por lord Byron, traduccion castellana. Imp. de Decourchant, à Paris. 1829. [18°
[*Bibl. de la France*, Oct. 17, 1829.]

Swedish.

Fången Pa Chillon,/ En Dikt/ Af/ Lord Byron./ Öfversättning./ [Af/ Talis Qualis.]/ Stockholm,/ Albert Bonniers Förlag./ [1853, etc.] [8°

Collation—
Pp. 30.
Note.—No. 3 of "Byron's Poetiska Berättelser."

The Prophecy of Dante.

Note.—*The Prophecy of Dante* was first published in the same volume with *Marino Faliero*, 1821. See No. i. (p. 275).

I.

The Prophecy of Dante. Philadelphia. 1821. [12°

Collation—
Pp. 48.

II.

The Prophecy of Dante. Paris, Galignani, 1821. [12°
[Quérard, 1827.]

III.

The/ Prophecy of Dante./ A Poem./ By Lord Byron./ "'Tis the sunset of life gives me mystical lore,/ "And coming events cast their shadows before."/ Campbell./ London:/ Printed and Published by W. Dugdale,/ 23, Russell Court, Drury Lane./ 1825./ [12°

Collation—
Pp. vi. + 7–32. The Imprint (*W. Dugdale, Printer, 23, Russell Court, Drury Lane.*) is at the foot of p. 32.

IV.

The/ Prophecy of Dante./ (Cantos I., II.)/ By/ Lord Byron./ With Critical and Explanatory Notes,/ By L. W. Potts,/ Lecturer on History at the Birkbeck Institute, London./ London:/ Blackie & Son, 49 & 50 Old Bailey, E.C./ Glasgow, Edinburgh, and Dublin./ 1879./ [16°

Collation—
Pp. 32. The Imprint (*Glasgow: W. G. Blackie and Co., Printers, Villafield.*) is at the foot of p. 32.
Note.—Part of "Blackie's School Manuals."

Translations of The Prophecy of Dante.

French.

Oeuvres/ de Dante Alighieri./ La Divine Comédie,/ Traduction A. Brizeux./ La Vie Nouvelle,/ Traduction E. J. Delécluze./ Paris,/ Charpentier, libraire-éditeur./ 29, rue de Seine./ 1842./ [8º

Collation—
Pp. lxxxviii. + 403 + "Table," p. [404].
Note.—The translation of La Prophétie du Dante (par M. Benjamin Laroche) (see "Avis de L'Éditeur," p. i.) is on pp. 385-403.

Italian.

I.

Profezia di Dante Alighieri, scritta da lord Byron, e tradotta dell' inglese. Impr. de Clò, à Paris. Paris, chez Barrois aîné, 1821. [8º

[*Bibl. de la France*, October 26, 1821.]

II.

La/ Profezia di Dante./ Di/ Lord Byron./ Tradotta in terza rima/ da/ L. Da Ponte./ Nuova-Jorca: Publicata da R. E. W. A. Bartow, 250 Pearl-St./ *Gray & Bunce, Stampatori.*/ 1821./ [12º

Collation—
Pp. 72.
Note.—The Italian is printed over against the English. There is a double Dedication (pp. 3-7), "A Madamgella Giulia Livingston," and "A Lord Byron."

III.

La Profezia di Dante: poema, reso in versi italiani da Giov. Giovio, Milano, Bernardoni, 1856. [8º

[Pagliaini, 1901.]

IV.

La Profezia di Dante: poema accommodato all' indole del verso italiano da Melchiorre Missirini, publicato da Fr. Longhena, Milano Guglielmini, 1858. [8º

[Pagliaini, 1901.]

Spanish.

La Profecia del Dante./ Poema escrito y dedicado/ à la/ Condesa Guiccioli/ En 1819,/ Por lord Byron,/ al visitar en Ravena la tumba de aquel./ Traducido del Frances/ Por/ Antonio Maria Vizcayno,/ y dedicado a su bien amigo/ El Sr. Lic. D. Jose Agustin de Escudero./ Magistrado del supremo tribunal de guerra y marina./ Mexico: 1850./ Imprenta de J. M. Lara, calle de la Palma núm. 4./ [8º

Collation—
Title, etc., 6 pp. + Text, pp. 28.

Sardanapalus.

I.

Sardanapalus,/ A Tragedy./ The Two Foscari,/ A Tragedy./ Cain,/ A Mystery./ By Lord Byron./ London:/ John Murray, Albemarle-Street./ 1821./ [8º

Collation—
Pp. viii. + 439. Half-title (R. *London: Printed by Thomas Davison, Whitefriars.*), pp. i., ii.; Title, one leaf, pp. iii., iv.; Cont., pp. v., vi.; Preface, pp. vii., viii.; Text, pp. 1–439. The Imprint, as above, is on p. [440].

Contents—

Sardanapalus, A Tragedy p. 1
Notes . . . . . p. 171
The Two Foscari, A Tragedy p. 175
Appendix . . . . p. 305
Cain, A Mystery . p. 331

II.

Sardanapalus, a Tragedy; The Two Foscari, a Tragedy; Cain, a Mystery. Boston. 1822. [16º

Collation—
Pp. 309.

III.

Sardanapalus:/ A Tragedy./ By/ Lord Byron./ London:/ John Murray, Albemarle Street./ 1829./ [8º

Collation—
Title, one leaf, pp. 1, 2; Half-title, one leaf, pp. 3, 4; Dedication, pp. 5, 6; Author's Note, pp. 7, 8; Dramatis Personæ, *n.p.*; Text, pp. 9–134.

Note.—The Dedication to "The illustrious Goëthe," which was omitted from the edition of 1821 (No. i.), is inserted.

IV.

Sardanapalus: A Tragedy by Lord George Gordon Byron. Arnsberg, Ritter. 1849. [16° [Kayser, 1854.]

Note.—Part of "Sammlung Englischer Schauspiele der neuesten Zeit."

V.

Sardanapalus,/ King of Assyria./ A Tragedy./ In Five Acts./ By/ Lord Byron./ Adapted for Representation by/ Charles Kean./ Thomas Hailes Lacy,/ Wellington Street, Strand,/ London./ [1853.] [12°

Collation—
Pp. 56.
Note.—No. 155 of "Lacy's Acting Edition of Plays."

VI.

Lord Byron's/ Historical Tragedy/ of/ Sardanapalus./ Arranged for Representation,/ In Three [*sic*] Acts,/ By Charles Calvert./ Manchester: John Heywood, 141 and 143, Deansgate./ [1877 ?] [8°

Collation—
Pp. vii. + 56.
Note.—A list of "Opinions of the Press" (see *Poetical Works*, 1901, v. 9) is printed on p. 56 and on the inner leaf of the paper cover.

VII.

Sardanapalus./ By/ Lord Byron./ [Title-vignette, "Myrrha, Embrace me: yet once more—yet once more."] New and Complete Edition.—Price One Penny./ London: J. Dicks, 313, Strand: All Booksellers./ [1883, etc.] [12°

Collation—
Pp. 495-524.
Note.—No. 50 of "Dicks' Standard Plays."

Translations of Sardanapalus.

Bohemian.

Sardanapal... Přeložil František Krsek. ("Sborník světové poesie." svaz. 3.) pp. 204. *Otto: v Praze*, 1891. [8°.

French.

Sardanapale,/ Tragédie,/ Imitée de Lord Byron,/ par L. Alvin,/ Et représentée pour la première fois sur le Théatre Royal/ de Bruxelles, Le 11 Janvier 1834./ Bruxelles,/ Gambier, libraire, rue des Éperonniers N° 16./ et chez tous les libraires de royaume./ 1834./ [8°

Collation—
Pp. xviii. + 122.

German.

I.

Sardanapal. Trauerspiel in fünf Akten. Aus dem Engl. übers. von Emma Herz. Posen, Merzbach. 1854. [16° [Kayser, 1860.]

Collation—
Pp. 214.

II.

Sardanapal./ Trauerspiel in fünf Aufzügen/ von/ Lord Byron./ Bühnenbearbeitung/ Nach der Uebersetzung von Adolf Böttger/ mit einem/ "Vorspiel"/ von/ Max Zerbst./ Jena 1888./ Friedr. Mauke's Verlag./ (A. Schenk.)/ [1888.] [8°

Collation—
Pp. 117.

III.

Lord Byron's/ Sardanapal/ Eine Tragödie/ frei übertragen und für die Bühne bearbeitet/ von/ Josef Kainz/ Berlin W/ F. Fontane & Co./ 1897/ [8°

Collation—
Pp. 214.

Italian.

Sardanapalo/ Tragedia in 5 atti/ di/ G. Byron/ Milano/ Edoardo Sonzogno, editore/ 14.—Via Pasquirolo.—14./ 1884./ [8°

Collation—
Pp. 91.
Note.—No. 77 of the "Biblioteca Universale."

Polish.

Sardanapal, tragedya, przekład Fryderyka Krauzégo. pp. 132. *wyd. red.* "*Biblioteki Warszawskiéj*": *Warszawa*, 1872. [8°.

Romaic.

Σαρδαναπαλος,/ Τραγῳδια του Λορδου Βυρωνος/ Μεταφρασθεῖσα ἐκ τοῦ Ἀγγλικοῦ,/ ὁ/ υιος της Δουλης/ και/ Ενγενια/ υπο/ Χρηστου Α. Παρμενιδου./ Εν Αθηναις,/ εκ του τυπογραφειου Ερμου./ (κατὰ τὴν ὁδὸν Περικλέους, ἐν τῇ οἰκίᾳ Ν. Μυκονίου.)/ 1865./ [8°

Collation—

Pp. η′. + 400 + Πιναξ των Περιεχομενων, p. [401].

Note.—The translation of *Sardanapalus* is on pp. *1*–150; the translation of *The Dream* (Το Ενυπνιον. Εκ των του Βυρωνος), on pp. 171–184.

Russian.

I.

Сарданапалъ... Переводъ Е. Зорина. *С.-Петербургъ*, 1860. 8°.

II.

Сарданапалъ... пер. О. Н. Чюминой. ["Артистъ," 1890, кн. 9 и 10.]

Swedish.

Sardanapalus./ Sorgespel I Fem Akter/ Af/ Byron./ Förs-venskadt och För Scenen Behandladt/ Af/ Nils Arfvidsson./ Första gängen uppförd à Kongl. Stora Theatern den 17 Nov. 1864./ Stockholm, 1864./ P. A. Norstedt & Söner,/ Kongl. Boktryckare./ [8°

Collation—

Pp. 154 + Rättelser, p. [155].

The Siege of Corinth.

I.

The/ Siege of Corinth./ A Poem./ Parisina./ A Poem./ London:/ Printed for John Murray, Albemarle-Street./ 1816./ [8°

Collation—
Half-title (R. *T. Davison, Lombard-street,/ Whitefriars, London.*); Title, one leaf; Second Half-title, with Motto ("Guns," etc.), pp. 1, 2; Dedication, pp. 3, 4; Advt., pp. 5, 6; Text, pp. 7–89 + Notes, p. [91] (R. Imprint as above).
Note.—*The Siege of Corinth* is on pp. 7–57; *Parisina*, pp. 59–[91].
Note.—A Second and a Third Edition were issued in 1816. The Museum copy of the First Edition is without the Half-title.

II.

The/ Siege of Corinth :/ A Poem./ Parisina :/ A Poem./ By Lord Byron./ New-York :/ Printed and Published by Van Winkle & Wiley,/ No. 3 Wall-Street./ 1816./ [12º

Collation—
Pp. 94.

III.

The/ Siege of Corinth./ A Poem./ By Lord Byron./ "Guns, Trumpets, Blunderbusses, Drums, and Thunder."/ London :/ Printed and Published by W. Dugdale,/ 28, *Russell Court, Drury Lane.*/ 1824./ [12º

Collation—
Pp. 44. The Imprint (*Printed by W. Dugdale; Russell-Court, Drury Lane.*) is at the foot of p. 44.

IV.

The Siege of Corinth. Für den Schul. u. Privatgebrauch abgedr. nach der Pariser Ausg. (1835, Galignani.) Lüneburg, Engel. 1854. [8º
[Kayser, 1860.]

Collation—
Pp. 51.

V.

Lines from the Poets/ With Notes/ For use in Elementary and Secondary Schools/ Adapted to the requirements of the New Code and the/ Oxford and Cambridge Local Examinations/ No. 4/ Byron's 'Siege of Corinth'/ London/ National Society's Depository/ Broad Sanctuary, Westminster/ 1879/ [16º

Collation—
Pp. 62.

VI.

Byron's/ Siege of Corinth./ Mit/ Einleitung und Anmerkungen/ Herausgegeben/ von/ Eugen Kölbing./ Berlin./ Verlag von Emil Felber./ 1893./ [8º

Collation—

Pp. lx. + 155. The Imprint (*Druck von G. Uschmann in Weimar.*) is at the foot of p. 155.

VII.

The Siege of Corinth. Mit Anmerkgn. zum Schulgebrauch hrsg. v. K. Bandow. [12º

[Kayser, 1891.]

Note.—Part of "English Authors." Bielefeld, Velhagen & Klasing. 1885–1890.

Translations of The Siege of Corinth.

Dutch.

Het/ Beleg van Corinthe,/ Uit Het Engelsch van/ Lord Byron./ Door/ Mr I. Van Lennep./ [Title-vignette, phantom appearing to Alp.] Te Amsterdam bij/ P. Meijer Warnars./ 1831./ [8º

Collation—

Pp. 59. The Imprint (*Gedrukt Bij C. A. Spin.*) is at the foot of p. 59.

French.

Le Siége de Corinthe, par lord Byron; traduit de l'anglais par Ch. Mancel. Impr. de Guiraudet, à Paris. A Paris, chez Delaunay; chez Pillet aîné. 1820. [12º

[*Bibl. de la France*, September 16, 1820.]

German.

I.

Die Belagerung von Korinth. [Deutsch. v.] A. Wollheim. Hamburg. Lübbers & Schubert. (?) 1817. [12º

[*Centralblatt*, 1890, vii. 472.]

II.

Die Belagerung von Korinth. Mit gegenübergedrucktem Originaltext. Leipzig, Brockhaus. 1820. [8º

[*Centralblatt*, 1900, vii. 458.]

Note.—*Britische Dichterproben*, ii. 1.

III.

Die Belagerung von Korinth. [Deutsch. v.] G. E. Schumann. Hamburg, Nestler & Melle. 1827. [8º
[*Centralblatt*, 1890, vii. 471.]

Italian.

L'Assedio di Corinto, di Giorgio lord Byron, Versione di Vincenzo Padovan. Venezia, coi tipi del Gondoliere, 1838. [8º
[*Bibliografia Italiana*, March, 1838.]

Spanish.

El Sitio/ de/ Corinto./ Por/ Lord Byron./ Traducido del Francés Al Castellano./ [Title-vignette, Athene with owl.] Paris, Libreria americana,/ Calle del Temple, Nº 9./ 1828./ [16º

Collation—
Pp. 85.

Swedish.

Belägringen Af Korinth./ Af/ Lord Byron./ Öfversättning./ [Af/ Talis Qualis./ Stockholm,/ Albert Bonniers Förlag./] [1854.] [8º

Collation—
Pp. 60.
Note.—No. 2 of "Byron's Poetiska Berättelser."

The Two Foscari.

I.

[*Note.*—For the First Edition of *The Two Foscari*, *vide ante*, *Sardanapalus*, No. i.]

The Two Foscari. New York. 1822. [24º

Collation—
Pp. 114.

II.

The Two Foscari, an historical tragedy. By the right hon. lord Byron. Impr. de Belin, à Paris. A Paris chez Galignani, 1822. [12º
[*Bibl. de la France*, March 9, 1822.]

III.

The Two Foscari./ By/ Lord Byron./ [Title-vignette, Death of Jacopo Foscari—"Touch it not, Dungeon Miscreants!——"] New and Complete Edition.—Price One Penny./ London: J. Dicks, 313, Strand. All Booksellers./ [1883, etc.] [8º

Collation—

Pp. 525-546.

Note.—No. 73 of "Dicks' Standard Plays."

Translations of The Two Foscari.

Russian.

Двое Фоскари...пер. Е. Зарина. ["Библіотека для Чтенія," 1861. No. 11.]

Spanish.

Los dos Fóscaris. Drama histórico en cinco actos y en verso por D. Manuel Cañete, representado en el teatro de la Cruz, a beneficio de D. Juan Lombia, en el mes de noviembre de 1846.

Collation—

Pp. 24.

Note.—Part of "Biblioteca Dramatica,"/ etc./ Madrid, 1846./ Imprenta de Don Vicente de Lalama, Editor,/ Calle del Duque de Alba, n. 13./ 4º

The Vision of Judgment.

Note.—For the First Edition of *The Vision of Judgment*, see *The Liberal*, 1822, No. I., pp. 3-39.

I.

Vision of Judgment. Paris, Galignani, 1822. [12º

[Quérard, 1827.]

II.

The/ Two Visions;/ or,/ Byron v. Southey./ Containing/ The Vision of Judgment,/ By Dr. Southey, L.L.D./ Poet-Laureate and Esquire; Republican and Royalist:/ Also Another/ Vision of Judgment,/ By Lord Byron./ London: Printed and Published by W. Dugdale, 19, Tower/ Street, Seven Dials./ 1822./

Collation—

Pp. 72.

Note.—The Text of Lord Byron's *Vision of Judgment* is on pp. 35-72.

The Waltz.

I.

Waltz :/ An Apostrophic Hymn./ By/ Horace Hornem, Esq./ "Qualis in Eurotæ ripis, aut per juga Cynthi/ Exercet DIANA choros."—Ovid./ London: Printed by S. Gosnell, Little Queen Street, Holborn,/ For Sherwood, Neely, and Jones, Paternoster Row./ 1813./ (*Price Three Shillings.*)/ [4º

Collation—

Title, one leaf, pp. [1], [2]; To the Publisher, pp. 3–6; Text, pp. 7–27. The Imprint (*S. Gosnell, Printer, Little Queen Street, London.*) is at the foot of p. 27.

Note.—The pages of the Text measure 280 × 220.

II.

Waltz :/ An/ Apostrophic Hymn./ By/ Horace Hornem, Esq./ (*The Author of Don Juan.*)/ Qualis in Eurotæ ripis, aut per juga Cynthi/ Exercet DIANA choros./ Virgil./ Such on *Eurotas'* banks, or Cynthia's height,/ *Diana* seems; and so she charms the sight,/ When in the dance the graceful goddess leads/ The Quire of Nymphs, and overtops their heads./ Dryden's Virgil./ London :/ Benbow, Printer and Publisher, Castle Street,/ Leicester Square./ 1821./ [12º

Collation—

Pp. v. + (Text) 7–36.

Contents—

To the Publisher . . p. iii.
The Waltz . . . . p. 7
Notes . . . . . p. 19
To Jessy [attrib. to Lord Byron] . . . . . p. 27
"My Boat is on the shore" [attrib. to Lord Byron] p. 29
Lines . . . to Mr. Hobhouse [attrib. to Lord Byron] p. 30
On the Star of "The Legion of Honour" . . . . p. 31
Adieu to Malta . . p. 34

Note.—The two last poems are not attributed to Lord Byron.

Werner.

I.

Werner,/ A Tragedy./ By Lord Byron./ London :/ John Murray, Albemarle-Street./ 1823./ [8º

Collation—
Half-title (R. *London :/ Printed by Thomas Davison, Whitefriars.*), pp. i., ii.; Title, one leaf, pp. iii., iv.; Dedication, one leaf ("To/ The Illustrious Goëthe,/ By One of His Humblest Admirers,/ This Tragedy is dedicated./"), pp. v., vi.; Preface, pp. vii., viii.; Text, pp. *1*–188. The Imprint, as above, is at the foot of p. 188.

II.

Werner, a Tragedy. Paris, Galignani. 1823. [12º
[Quérard, 1827.]

III.

Werner./ A Tragedy/ In Five Acts./ By Lord Byron./ With the Stage Business, Casts of Characters,/ Costumes, Relative Positions, etc./ New York :/ M. Douglas, 11 Spruce Street./ And for Sale by all Booksellers./ 1848./ [8º

Collation—
Pp. v. + *6*–75.
Note.—No. lxviii. of "Modern Standard Drama." Edited by John W. S. Hows.

IV.

The/ British Drama./ Illustrated./ Vol. III./ London :/ Published by John Dicks, 313, Strand./ 1865./ [8º

Note.—The Text of "Werner./ A Tragedy, In Five Acts.—By Lord Byron./" is on pp. 767–789.

V.

Werner./ By Lord Byron./ [Title-vignette [*Sieg.*]—"Liar and Fiend! But you shall not be slain."—[*Act* v. *Scene* i.]/] New and Complete Edition.—Price One Penny./ London : J. Dicks, 313, Strand ; All Booksellers./ [1883, etc.] [8º

Collation—
Pp. 767–789.
Note.—No. 3 of "Dicks' Standard Plays."

VI.

Werner/ or/ The Inheritance/ A Tragedy/ By/ Lord Byron/ London/ George Routledge And Sons/ Broadway, Ludgate Hill/ Glasgow and New York/ 1887/ [16º

Collation—
Pp. ix. + *10*–256. The Imprint (*Ballantyne Press : Edinburgh and London.*) is at the foot of p. 256.

Translations of Werner.

Russian.

I.

Вернеръ...пер. Неизвѣстнаго. *С.-Петербургъ*, 1829.

II.

Донъ-Жуанъ на островѣ пирата. Перев. Д. Мина. *Москва*, 1881.

The Liberal.

The/ Liberal./ Verse and Prose From The/ South./ Volume the First./ London, 1822:/ Printed by and for John Hunt,/ 22, Old Bond Street./ [8º

Collation—

Vol. I.: pp. xii. + 3–399 + Cont., p. [401] (R. "Errata," p. [402]). The Imprint (*London:/ C. H. Reynell, Printer,/ 45, Broad-Street, Golden-Square.*) is at the foot of p. [402].

Vol. II.: [The/ Liberal,/ etc./ Volume The Second./ London, 1823:/ Printed for John Hunt,/ 22, Old Bond Street./], pp. viii. + 1–377 + Cont. of No. iv., p. [379]. The Imprint (*London:/ Printed by C. H. Reynell, Broad Street, Golden-Square.*) is at the foot of p. [380].

Contents [Lord Byron's contributions]—

Vol. I.: *The Liberal*, No. I. The Vision of Judgment. By Quevedo Redivivus. Suggested by the Composition so entitled by the Author of "Wat Tyler." "A Daniel come to judgment! yea, a Daniel! I thank thee, Jew, for teaching me that word." Pp. 3–39; Letter to the Editor of "My Grandmother's Review," pp. 41–50; Epigrams on Lord Castlereagh, p. 164.

The Liberal, No. II. Heaven and Earth, A Mystery, Founded on the Following Passage in Genesis, Chap. vi.: "And it came to pass . . . that the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose." "And woman wailing for her demon lover."—Coleridge. Part I., etc., pp. 165–206. From the French ("Ægle, beauty and poet," etc.), p. 396; Martial.—Lib. I. Epig. I (Translation), p. 398; New Duet ("Why how now, saucy Tom?"), *ibid.*

Vol. II.: *The Liberal*, No. III. *The Blues, A Literary Eclogue*, "Nimium ne crede colori."—VIRGIL. O trust not, ye beautiful creatures, to hue, Though your *hair* were as *red* as your stockings are *blue*. Eclogue the First, etc., pp. 1–21.

The Liberal, No. IV. Morgante Maggiore di Messer Luigi Pulci, pp. 193–249.

Note.—The text of the original Italian is printed after the English translation.

Dedication of Don Juan.

I am indebted to the kindness of Mr. H. Buxton Forman, C.B., for the following description of a pamphlet, now in his possession, which must have been issued immediately after the publication of the "Dedication," in vol. xv. of *The Works of Lord Byron*, 1833 (*vide ante*, "Collected Editions," No. xlvi. pp. 114–118). According to a note (*vide ibid.* xv. 101), the "Dedication," which was suppressed in 1819, "became notorious in consequence of an article in the *Westminster Review*, generally ascribed to Sir John Hobhouse," and, for several years previous to 1833, was sold "in the streets as a broadside." See, too, *The Works, etc.*, 1903, vi. 3, *note* 1.

Collation—

"Single sheet foolscap 8vo, consisting of Half-title, 'Dedication/ to/ Don Juan,/' with Imprint on verso ('London :/ printed by C. and W. Reynell, Broad Street,/ Golden Square'); Title-page, 'Dedication/ to/ Don Juan./ by/ Lord Byron./ London :/ Published by Effingham Wilson,/ Royal Exchange./ 1833./' On the verso of this is a note—

"'[*Why the following Dedication did not appear with the two first published Cantos of the Poem cannot be explained—unless the connection between* Mr. MURRAY *and* Mr. SOUTHEY *sufficiently explains it.*]'

"The first page of the Text (p. 5, but not numbered) contains the dropped head 'Don Juan./ Dedication.' and one stanza. Pp. 6–10 contain two stanzas each, and p. 11 one. The headline 'Don Juan' runs from p. 6 to p. 11, and the stanzas are numbered in Roman capital figures. P. 12 is blank, and is followed by a Half-title, 'Notes,' with a blank verso. The Notes occupy pp. 15 and 16, of which 15 is not numbered, but has a dropped head, 'Notes.' Page 16 is numbered, and has the headline 'Notes.'"

NOTES.

Note (1).—On Genuine and Spurious Issues of "English Bards, and Scotch Reviewers."

Among the first who called attention to the "inextricable tangle" of the several editions of *English Bards, and Scotch Reviewers* was Mr. Leicester Warren, better known as Lord de Tabley, who communicated some notes in 1877 to *Notes and Queries* (Series V. vol. vii. pp. 145, etc.); but it was reserved to the late Mr. Dykes Campbell, Mr. Bertram Dobell, and other correspondents to the *Athenæum* (May 5 to July 7, 1894), to point out that the problem was still farther complicated by the existence of spurious issues of at least three out of the five or six distinct editions of the Satire.

All editions, genuine or spurious, claim as their publisher "James Cawthorn, British Library, No. 24 Cockspur Street," but different printers were employed. The First Edition bears the imprint of "T. Collins, Printer, No. 1, Harvey's Buildings, Strand;" the Second Edition, that of "Deans and Co. Hart Street, Covent Garden;" the Third Edition, that of "T. Collins," etc.; the Fourth Edition of 1810, that of "T. Collins," etc.; the Fourth Edition of 1811 ("James Cawthorn and Sharpe and Hailes"), that of "Cox, Son, and Baylis, Great Queen Street, London." No printer's name was attached to the suppressed Fifth Edition of 1812.

Genuine First Editions have the water-mark, "E. and P. 1804," or "E. and P. 1805," or, possibly, no water-mark at all. A copy of the spurious First Edition, in Mr. Murray's possession, has the water-mark, "S. and C. Wise, 1812." In addition to at least eleven variants in punctuation, the spurious copy prints (p. 5, line 47) "Wizzard" (p. 20 *n.*), "Medeira," and, in the same note, "Anna d'Afert;" whereas the genuine copies print correctly "Wizard," "Madeira," and "Anna d'Arfet."

A genuine copy of the Second Edition, which belonged to the late Mr. Dykes Campbell, bears the water-mark "Budgen and Willmot, 1808." On p. 80, line 1007, "Abedeen" is misprinted for "Aberdeen;" and the same misprint occurs in a copy of the Second Edition in the British Museum. In all probability there was no spurious issue of the Second Edition.

Of the Third Edition (1810), copies bearing the water-mark, "E. & P. 1804," or "G. & R. T.," may be regarded as genuine—rare exceptions among a host of forgeries which either lack a water-mark altogether or bear water-marks of a later period. Mr. Gilbert R. Redgrave, in an article (*The Library*, December 1, 1899, Series II. vol. i. pp. 18–25), notes two distinct and divergent forgeries bearing the water-mark "Pine, and Thomas, 1812." Forgery A prints "myse" for "muse" (line 4), "rove" for "rave" (line 384), etc.; while forgery B, in a footnote to p. 30, prints "Bowle'ss" for "Bowles's," and, at the end of p. 85, "we" for "me," and "farther" for "further." Other copies bear the water-marks, "Allnutt, 1816," "Smith & Allnutt, 1816," "Ivy Mills, 1817," and "I. & R. Ansell, 1818." A copy of a spurious issue of the Third Edition in the British Museum prints "crawl" for "scrawl" (line 47), and "p. 73" for "p. 85."

It has been surmised, but conclusive proof is not forthcoming, that a so-called Fourth Edition of 1810 (1050 lines), which purports to have been published by James Cawthorn, and bears the imprint, "*Printed by J. Collins, Harvey's Buildings, Strand, London*," is a spurious issue. It is practically a reprint of the Third Edition; but in some copies there are misprints not to be found in other piracies—*e.g.* "crouds" for "crowds" (line 269), and "alter" for "altar" (line 285).

Copies of the Fourth Edition of 1810, which may possibly be genuine, bear a water-mark, "G. & R. T.," or are on plain paper. Copies which are manifestly forgeries bear the water-marks, "J. X. 1810" and "W. Pickering, 1816."

A second Fourth Edition (1052 lines), published by "James Cawthorn and Sharp & Hailes, 1811," and printed by "Cox, Son, & Baylis," was certainly recognized by Byron as a genuine Fourth Edition, and must have passed through his hands, or been subject to his emendation, before it was sent to press. Copies of this edition bear his MS. emendations of 1811–1812, and marginal notes of 1816. Genuine copies (*e.g.* Leigh Hunt's copy, now in the Forster Collection at the South Kensington Museum) are printed on paper bearing a water-mark, "J. Whatman, 1805." There was, however, another issue of the Fourth Edition of 1811, printed on plain paper. Mr. Redgrave notes certain minute differences between these two issues. In the edition on plain paper there is a hyphen to "Cockspur-Street" on the title-page, and the word "Street" is followed by a comma instead of a semicolon. Again, in the plain-paper copies "Lambe" is spelt with an *e*, and in the water-mark copies the word is correctly spelt "Lamb." In the plain-paper copies the misprint "Postcript" for "Postscript" is repeated, and in the copies bearing a water-mark the word is correctly spelt "Postscript." There are other differences in the advertisements at the end of the volume.

A spurious Fourth Edition in Mr. Murray's possession, which has been enriched with a series of prints of persons and places, bears the water-marks, "1811," "1814." Each page has been inserted into a folio sheet bearing the water-mark, "J. Whatman, 1816." A full-sized octavo, in small print (B.M. 11645 P. 15), which purports

to be the Fourth Edition of 1811, is probably spurious. It is the survival of a distinct issue from other genuine or spurious copies of the Fourth Edition.

The spurious issues of the Third and Fourth Editions, whether they were printed in Ireland or were secretly thrown upon the market by James Cawthorn after Byron had definitely selected Murray as his publisher, were designed for the general reader and not for the collector. The issue of a spurious First Edition after the improved and enlarged editions of 1809–11 were published, must have been designed for the Byron enthusiast, if not the collector of First Editions.

The Grangerized Fourth Editions prepared by Mr. W. M. Tartt and Mr. Evans in 1819, 1820, and a Third, by John Murray at about the same period, and, more remarkable still, a copy of the Fourth Edition of 1811, prefaced by a specially printed "List of Names mentioned in the *English Bards, and Scotch Reviewers*," interleaved with the additions made in the Fifth Edition (B.M.), point to the existence of a circle of worshippers who were prepared to treat Byron's *Juvenilia* as seriously as the minute critics of the present generation. They seem to have been sufficiently numerous to make piracy, if not forgery, profitable.

Note (2).—CORRESPONDENCE BETWEEN THE FIRST EDITION AS NUMBERED AND THE PRESENT ISSUE AS NUMBERED.

First Edition (696 lines).		*Fifth* (*Present*) *Edition* (1070 lines)
1–26	=	103–128
27–246	=	143–362
247–262	=	Hobhouse's lines, omitted in Edition 2.
263–372	=	418–528
373–470	=	540–637
471–522	=	707–758
523–526	=	761–764
527–586	=	799–858
587–654	=	881–948
655–667	=	961–972
668–696	=	981–1010

Second, *Third*, *Fourth* (*a*) *Editions* (1050 lines).		*Fifth* (*Present*) *Edition* (1070 lines).
1–96	=	1–96
97–521	=	103–527
522–740	=	540–758
741–1050	=	761–1070

Fourth (*b*) *Edition* (1052 lines).		*Fifth* (*Present*) *Edition* (1070 lines).
1–96	=	1–96
97–521	=	103–528
522–1052	=	540–1070

Additions in the Second, Third, and Fourth (a) Editions.

[The lines are numbered as in the Second, Third, and Fourth Editions.]

Lines.		Lines.
1– 96	Still must I hear . . . as you read.	96
123–136	Thus saith the Preacher . . . to grovelling Stott.	14
357–411	But if some new-born whim . . . lumbering back again.	55
620–688	Or, hail at once . . . virtue must apply.	69
745–778	When some brisk youth . . . thy pay for coats.	34
839–860	And here let Shee . . . and God-like men.	22
929–940	Yet what avails . . . blazes, and expires.	12
953–960	There Clarke, still . . . libel on mankind.	8
991–1050	Then, hapless Britain, . . . unjustly, none declare	60
		370

696 – 16 (Hobhouse's lines) = 680 + 370 = 1050.

Addition in Fourth Edition (1811).

741–742	Through Crusca's bards . . . columns still.	2

1050 + 2 = 1052.

Additions in the Fifth (Present) Edition.

97–102	'But hold!' exclaims . . . shine with Pye.	6
528–539	Then, prosper, Jeffrey . . . inspires thy pen.	12
		18

1052 + 18 = 1070.

Emendations of the Text of the Fourth Edition (b) included in the text of the Fifth and Present Editions.

Fourth Edition.		*Fifth Edition.*
Line.		Line.
28	*And men through life her willing slaves obey.*	
	Obeyed by all who nought beside obey.	28
30	*Unfolds her motley store to suit the time.*	
	Bedecks her cap with bells of every clime.	30
32	*When Justice halts, and Right begins to fail.*	
	And weigh their Justice in a golden scale.	32
71	*Fear not to lie, 'twill seem a lucky hit.*	
	Fear not to lie, 'twill seem a *sharper* hit.	71
173	*Low may they sink to merited contempt,*	
174	*And scorn remunerate the mean attempt.*	
	Still for stern Mammon may they toil in vain!	179
	And sadly gaze on Gold they cannot gain.	180
257	*How well the subject suits his noble mind!*	
258	*"A fellow feeling makes us wondrous kind."*	

Fourth Edition. Line.		*Fifth Edition.* Line.
	So well the subject suits his noble mind,	263
	He brays, the Laureate of the long-eared kind.	264
303	*In many marble-covered volumes view*	
304	*Hayley, in vain attempting something new:*	
305	*Whether he spin his comedies in rhyme,*	
306	*Or scrawl, as Wood and Barclay walk, 'gainst time.*	
	Behold—Ye Tarts!—one moment spare the text!	309
	HAYLEY's last work, and worst—until his next;	310
	Whether he spin poor couplets into plays,	311
	Or damn the dead with purgatorial praise.	312
323	*And shows, dissolved in thine own melting tears.*	
	And shows, still whimpering thro' threescore of years.	329
327	*Whether in sighing winds thou seek'st relief*	
328	*Or consolation in a yellow leaf.*	
	Whether thou sing'st with equal ease and grief,	333
	The fall of empires or a yellow leaf.	334
385	*Fresh fish from Helicon! Who'll buy? Who'll buy?*	
	Fresh fish from Hippocrene! who'll buy? who'll buy?	391
387	*Too much in turtle Bristol's sons delight,*	
388	*Too much o'er bowls of Rack prolong the night.*	
	Your turtle-feeder's verse must needs be flat,	393
	Though Bristol bloat him with the verdant fat.	394
502	*First in the ranks illustrious shall be seen.*	
	First in the oat-fed phalanx shall be seen.	508
511	*As he himself was damned, shall try to damn.*	
	Damned like the Devil—Devil-like will damn.	517
532	*And grateful to the founder of the feast,*	
533	*Declare his landlord can translate, at least.*	
	And, grateful for the dainties on his plate,	550
	Declare his landlord can at least translate.	551
552	*While Kenny's World just suffered to proceed,*	
553	*Proclaims the audience very kind indeed.*	
	While KENNEY's "World"—ah! where is KENNEY's wit?—	570
	Tires the sad gallery, lulls the listless Pit.	571
563	*Let Comedy resume her throne again.*	
	Let Comedy assume her throne again.	581
569	*Where* GARRICK *trod, and* KEMBLE *lives to tread.*	
	Where GARRICK trod, and SIDDONS lives to tread.	587
614	*Raise not your scythe, Suppressors of our Vice.*	
	Whet not your scythe, Suppressors of our Vice.	632
625	*The Arbiter of pleasure and of play.*	
	Our arbiter of pleasure and of play.	643
661	*And, kinder still, a* PAGET *for your wife.*	
	And, kinder still, two PAGETS for your wife.	679
728	*Want your defence, let Pity be your screen.*	
	Want is your plea, let Pity be your screen.	746
742	*Some stragglers skirmish round their columns still.*	
	Some stragglers skirmish round the columns still.	760
815	*The spoiler came; and all thy promise fair*	

Fourth Edition. Line.		*Fifth Edition.* Line.
816	*Has sought the grave, to sleep for ever there.*	
	The Spoiler swept that soaring Lyre away,	834
	Which else had sounded an immortal lay.	835
891	*The native genius with their feeling given.*	
	The native genius with their being given.	909
903	*Let* MOORE *be lewd; let* STRANGFORD *steal from Moore.*	
	Let MOORE still sigh; let STRANGFORD steal from MOORE.	921
922	*For outlawed* SHERWOOD'S *tales of* ROBIN HOOD.	
	For SHERWOOD'S outlaw tales of ROBIN HOOD.	940
946	*And even spurns the great Seatonian prize.*	
	Even from the tempting ore of Seaton's prize.	964
965	*So sunk in dullness and so lost in shame,*	
966	*That* SMYTHE *and* HODGSON *scarce redeem thy fame.*	
	So lost to Phœbus, that nor Hodgson's verse	983
	Can make thee better, nor poor Hewson's worse.	984
969	*On her green banks a greener wreath is wove.*	
	On her green banks a greener wreath she wove.	987
972	*And modern Britons justly praise their Sires.*	
	And modern Britons glory in their Sires.	990
984	*Earth's chief Dictatress, Ocean's mighty Queen.*	
	Earth's chief Dictatress, Ocean's lovely Queen.	1002
1005	*But should I back return, no lettered rage*	
1006	*Shall drag my common-place book on the stage:*	
1007	*Let vain* VALENTIA *rival luckless* CARR,	
1008	*And equal him whose work he sought to mar.*	
	But should I back return, no tempting press	1023
	Shall drag my Journal from the desk's recess;	1024
	Let coxcombs, printing as they come from far,	1025
	Snatch his own wreath of Ridicule from Carr.	1026
1016	*I leave topography to classic* GELL.	
	I leave topography to rapid GELL.	1034
1018	*To stun mankind with Poesy or Prose.*	
	To stun the public ear—at least with Prose.	1036
1049	*Thus much I've dared to do; how far my lay.*	
	Thus much I've dared: if my incondite lay.	1067

Note (3).—THE ANNOTATED COPIES OF THE FOURTH EDITION OF 1811.

Two annotated copies of the genuine Fourth Edition of *English Bards, etc.* [1811], with MS. corrections in Byron's handwriting, are extant—one in Mr. Murray's possession, and a second in the Forster Library at the South Kensington Museum. The former, which contains the marginal comments marked "B. 1816," has been assumed to have been prepared as a press copy for the Fifth Edition; but, as the following collation reveals, the latter, which belonged to Leigh Hunt, represents a fuller and later, though not

a final revision. The half-title bears the inscription, "Byron, Dec. 31st, 1811. N—d. Ay [*i.e.* Newstead Abbey] B.

"*Dum relego—scripsisse pudet—quia plurima cerno—*
Me quoque—qui feci—judice digna lini—B. Jy 20, 1812."

and the verso the words, "Given me by the author on my birthday, Oct. 19, 1815. Leigh Hunt."

P. 5. ingen{u}ous. [The misprint is a note of a genuine copy.]

Lines 173, 174.

~~Low may they sink to merited contempt,~~
~~And scorn remunerate the mean attempt.~~
Still for stern Mammon may they toil in vain,
And sadly gaze on Gold they cannot gain.

[This emendation is not given in the Murray copy.]

Lines 257, 258.

So
~~How~~ well the subject suits his noble mind!
~~"A fellow-feeling makes us wond'rous kind."~~
He brays the Laureat of the long-eared kind!

[The Murray copy, which amends line 258 as above, leaves the "How" unerased, but the Fifth Edition prints "So."]

Lines 323–328.

And shows, ~~dissolved in thine own tears.~~
still whimpering through threescore years.
~~Whether in sighing winds thou seek'st relief,~~
~~Or consolation in a yellow leaf.~~
Whether in equal strains thou vent'st thy grief
O'er falling Empires or a yellow leaf.

[The Murray copy gives no emendation. The Fifth Edition adopts the first correction, but, for the variant in lines 327, 328, reads—

Whether thou sing'st with equal ease and grief
The fall of Empires or a yellow leaf.]

Line 336. All love thy ~~strain,~~
rhyme

Line 385. Fresh fish from ~~Helicon~~
Hippocrene

[The Murray copy adds a note: "The Fifth Edition reads Hippocrene."]

Lines 387, 388.

~~Too much in turtle Bristol's sons delight,~~
~~Too much o'er bowls of Rack prolong the night.~~
Your turtle-feeder's verse must needs be flat,
Though Bristol bloat him with the verdant fat.

[The Murray copy does not contain this emendation, which was adopted in the Fifth Edition.

P. 36 *n.* The Hunt copy gives in MS. the note concerning Moore—"I am informed," etc.—which is printed in the Fifth Edition. There is no similar annotation in the Murray copy.

Line 502. For ~~"ranks illustrious"~~ both annotated copies read "oat-fed phalanx."]

Lines 532, 533.

And grateful ~~to the founder of the feast,~~
Declare his landlord ~~can translate, at least.~~
And grateful for the dainties on his plate,
Declare his landlord can at least translate.

[The amended lines, which appeared in the Fifth Edition, are not in the Murray copy.]

Lines 552, 553.

While Kenny's World ~~just suffered to proceed,~~
~~Proclaims the audience very kind indeed.~~
While Kenny's World—ah where is Kenny's wit?
listless
Tires the sad Gallery—lulls the ~~listening~~ pit.

[The emendation is given in both annotated copies; but the substitution of "listless" for "listening," which is adopted in the Fifth Edition, does not appear in the Murray copy.]

Line 563. Let Comedy ~~resume~~
ass

[The correction is not given in the Murray copy.]

Line 569. ——and ~~Kemble~~ lives to tread.
Siddons

[The substitution of "Siddons" for "Kemble," which dates from the Fifth Edition, is not given in the Murray copy.]

Line 728.

Want your ~~defence,~~ let Pity be your screen
plea
Want is your plea, let Pity be your screen.

Lines 815, 816.

The spoiler ~~came; and all thy promise fair~~
~~Has sought the grave, to sleep for ever there.~~
The Spoiler swept that soaring Lyre away,
Which she had sounded an immortal lay.

[The emendation appears in both the annotated copies.]

L. 903. Let Moore ~~be lewd~~
still sigh

[This emendation does not appear in the Murray copy, but the words [" be lewd "] have been underscored with a pencil, and a X placed against them.]

Line 946.

~~And even spurns the great Seatonian prize.~~
Even from the tempting ore of Seaton's prize.

[This emendation is given in both the annotated copies.]

Lines 965, 966.

So sunk in dullness ~~and so lost in shame~~
~~That SMYTHE and HODGSON scarce redeem thy fame.~~
So sunk in dullness that nor Hodgson's verse
Can make thee better—nor poor Hewson's worse.

[This emendation is not in the Murray copy. The Fifth Edition adopts the further correction, "So lost to Phœbus" for "So sunk in dullness."]

Line 969. ~~"is~~ wove.
she wove.

[This correction is not in the Murray copy.]

Line 972. —— ~~justly praise~~ their sires.
—— glory in their sires.

[This emendation is not given in the Murray copy.

The Leigh Hunt copy gives twenty MS. emendations (besides "Death" for "death," in line 820, and the alteration of "rapid" to "rabid" in the note on Hewson Clarke, line 962) including the note on Moore. The Murray copy gives nine MS. emendations, of which six are identical with those in the Hunt copy. Three emendations are peculiar to the Murray copy—]

(1) Lines 303–306.
Behold !—ye tarts ! etc. (*vide ante*, p. 309).

(2) Line 614. ~~Raise~~ not your scythe.
Whet not your scythe.

(3) Line 661. —— "a ~~Paget~~ for your wife.
—— two Pagets for your wife.

APPENDIX TO BIBLIOGRAPHY.

ILLUSTRATIONS OF LORD BYRON'S *POETICAL WORKS.*

Note.—The following catalogue of "illustrations of Lord Byron" has been extracted from pp. 88, 89, 94–96 of "*The Prisoner of Chillon, etc.* Herausgegeben von Eugen Kölbing, Weimar. 1896."

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III.

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IV.

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CONTENTS OF BIBLIOGRAPHY.

Collections of Poems.

Collected Editions, pp. 89–136.
Collections of Dramas, pp. 168, 169.
Fugitive Pieces and Minor Poems, pp. 246–254.
The Liberal, p. 303.
Miscellaneous Poems, pp. 152–159.
Poems, pp. 254, 255.
Poems on His Domestic Circumstances, pp. 255–259.
Selections, pp. 144–149.

Separate Poems and Dramas.

Age of Bronze, p. 170.
Beppo, pp. 170, 171.
Bride of Abydos, pp. 172, 173.
Cain, pp. 176–178.
Childe Harold's Pilgrimage, pp. 180–194.
Corsair, pp. 201–204.
Curse of Minerva, pp. 207, 208.
Deformed Transformed, p. 208.
Don Juan, pp. 209–220.
English Bards, etc., pp. 225–232.
Fare Thee Well! and A Sketch, etc., pp. 232–234.
Giaour, pp. 234–238.
Heaven and Earth, p. 241.
Hebrew Melodies, pp. 242–244.
Hints from Horace, pp. 259, 260.
Irish Avatar, p. 260.
Island, pp. 260, 261.
Lament of Tasso, pp. 262, 263.
Lara, pp. 263–265.
Manfred, pp. 266–268.
Marino Faliero, pp. 275, 276.
Mazeppa, pp. 276–278.

Monody on the Death of Sheridan, pp. 280, 281.
An Ode to the Framers of the Frame Bill, pp. 281.
Ode to Napoleon Buonaparte, pp. 282, 283.
Prisoner of Chillon, pp. 285–289.
Prophecy of Dante, pp. 291, 292.
Sardanapalus, pp. 293, 294.
Siege of Corinth, pp. 296–298.
Two Foscari, pp. 299, 300.
Vision of Judgment, p. 300.
Waltz, p. 301.
Werner, pp. 301, 302.

TRANSLATIONS.

Collections of Poems.

Collected Editions, pp. 136–144.
Collections of Dramas, p. 169.
Miscellaneous Poems, pp. 159–168.
Selections, pp. 149–152.

Separate Poems and Dramas.

Beppo, pp. 171, 172.
Bride of Abydos, pp. 174–176.
Cain, pp. 178–180.
Childe Harold's Pilgrimage, pp. 194–201.
Corsair, pp. 204–206.
Deformed Transformed, p. 208.
Don Juan, pp. 220–225.
Giaour, pp. 238–240.
Heaven and Earth, pp. 241, 242.
Hebrew Melodies, pp. 244–246.
Island, pp. 261, 262.
Lament of Tasso, p. 263.
Lara, pp. 265, 266.
Manfred, pp. 268–274.
Marino Faliero, p. 276.
Mazeppa, pp. 278–280.
Ode from the French, p. 281.
Ode to Napoleon Buonaparte, p. 283.
Parisina, pp. 283–285.
Prisoner of Chillon, pp. 289–291.
Prophecy of Dante, pp. 292, 293.
Sardanapalus, pp. 294–296.
Siege of Corinth, pp. 298, 299.
Two Foscari, p. 300.
Werner, p. 303.

The Brig o' Balgownie.

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II. Невѣста Абидосская. С.-Петербургъ. 1826.
Second edition. С.-Петербургъ. 1831.
III. Абидосская Невѣста. Москва. 1859.

Swedish.

Bruden Från Abydos. Stockholm. 1853, etc.

CAIN.

I. Cain; A Mystery. London. Benbow. 1822.
II. Cain, etc. L^n. R. Carlile. 1822.
III. Cain, etc. L^n. H. Gray. 1822.
IV. Cain, A Mystery. New York. 1822.
V. Cain, etc. P. A. and W. Galignani. 1822.
VI. Cain, etc. L^n. Benbow. 1824.
VII. Lord Byron's Cain, etc. L^n. William Crofts. 1830.
VIII. Cain, etc. L^n. J. Watson. 1832.
IX. Cain, etc. Breslau. 1840.
X. Cain. J. Dicks. 1883, etc.

TRANSLATIONS OF CAIN.

Bohemian.

Kain. V Praze. 1871.

French.

Caïn, Mystère dramatique. P. Servier. 1823.

German.

I. Cain, ein Mysterium. Berlin. 1831.
II. Cain. Ein Mysterium. Leipzig. 1871–1876.

Hebrew.

קַיִן שיר־חזיון על־פי כתבי הקדש מאת לורד בַּיְרוֹן תרגם מאנגלית לעברית דוד
פרישמן וואר־שא תר״ס

Hungarian.

I. Kain. Franklin-Társulat. 1895.
II. Kain. B'pest. 1898.

International Language.

Kain. Mistero de Lord Byron. Nurnbergo. 1896.

Italian.

Caino: mistero. Milano. 1852–6.

Polish.

Kain. Lwów. 1868.

Russian.

I. Каинъ. С.-Петербургъ. 1881.
II. Каинъ. Москва. 1883.

CHILDE HAROLD'S PILGRIMAGE.

I. Childe Harold's Pilgrimage. A Romaunt. London. *M.* 1812.
II. Childe Harold's, etc. Second Ed. London. *M.* 1812.
III. Childe Harold's, etc. Third Ed. London. *M.* 1812.
IV. Childe Harold's, etc. Fourth Ed. London. *M.* 1812.
V. Childe Harold's, etc. Fifth Ed. London. *M.* 1812.
VI. Childe Harold's, etc. First Amer. Ed. Philadelphia. 1812.
VII. Childe Harold's, etc. Sixth Ed. London. *M.* 1813.
VIII. Childe Harold's, etc. Seventh Ed. London. *M.* 1814.
IX. Childe Harold's, etc. Eighth Ed. London. *M.* 1814.
X. Childe Harold's, etc. Tenth Ed. London. *M.* 1815.
XI. Childe Harold's, etc. Canto the Third. London. *M.* 1816.
XII. Childe Harold's, etc. Canto the Fourth. London. *M.* 1818.
XIII. Childe Harold's, etc. Canto the Fourth. New York. 1818.
XIV. Childe Harold's, etc. Eleventh Ed. London. *M.* 1819.
XV. Childe Harold's, etc. 2 v. London. *M.* 1819.
XVI. Childe Harold's, etc. 2 v. Leipzig. 1820.
XVII. Childe Harold's, etc. L^n. W. Dugdale. 1825.
XVIII. Childe Harold's, etc. P. A. and W. Galignani. 1825.
XIX. Childe Harold's, etc. London. W. Dugdale. 1826.
XX. Childe Harold's, etc. London. T. Colmer. 1827.
XXI. Childe Harold's, etc. 2 v. Paris. 1827.
XXII. Childe Harold's, etc. London. John Duncombe. 1831.
XXIII. Childe Harold's, etc. Nuremberg and New York. 1831.
XXIV. Childe Harold's, etc. London. *M.* 1837.
XXV. Childe Harold's, etc. Mannheim. 1837.
XXVI. Childe Harold's, etc. London. *M.* 1841.
XXVII. Childe Harold's, etc. London. 1842.
XXVIII. Childe Harold's, etc. London. *M.* 1853.
XXIX. Childe Harold. Hamburg. 1853.
XXX. Childe Harold's, etc. 2 v. Berlin. 1854.
XXXI. Childe Harold's, etc. London. *M.* 1859.
XXXII. Childe Harold's, etc. New Ed. London. *M.* 1860.
XXXIII. Childe Harold's, etc. New Ed. London. *M.* 1860.
XXXIV. Childe Harold's, etc. Leipzig. 1862.
XXXV. Childe Harold's, etc. London. C. Griffin and Co. 1866.
XXXVI. Childe Harold's, etc. Münster. 1867.

XXXVII. Byron's Childe Harold's, etc. L[a]. and Edinburgh. 1877.
XXXVIII. Lord Byron's Childe Harold's, etc. P. Lib. Ch. Delagrave. 1882.
XXXIX. Childe Harold's, etc. P. Poussielque f. 1883.
XL. Clarendon Press Series. Childe Harold. Oxford. 1885.
XLI. Childe Harold's, etc. London. Chatto. 1885.
XLII. Lord Byron. Childe Harold's, etc. Berlin. 1885.
XLIII. Cassell's Nat. Lib. Childe Harold's, etc. L[a]., P., N. Y., and Melbourne. 1886.
XLIV. Childe Harold's, etc. Boston. 1886.
XLV. Childe Harold's, etc. Philadelphia. 1886.
XLVI. Childe Harold's, etc. Leipzig. 1886.
XLVII. Childe Harold's, etc. Bielefeld. 1885-6.
XLVIII. Childe Harold's, etc. L[a]. G. Routledge and Sons. 1888.
XLIX. Childe Harold's, etc. Bielefeld. 1891.
L. Sir J. Lubbock's Hundred Best Books. Childe Harold's, etc. L[a]. G. Routledge and Sons. 1892.
LI. Byron's Childe Harold. L[a]. G. Bell and Sons. 1893.
LII. Byron. Childe Harold. P. Lib. Hachette et Cie. 1893.
LIII. Childe Harold's, etc. New York. 1894.
LIV. Arnold's Brit. Classics. Childe Harold's, etc. L[a]. Edw. Arnold. 1897.
LV. Childe Harold. L[a]. J. M. Dent. 1898.
LVI. Childe Harold's, etc. Cantos I., II. L[a]. Macmillan and Co. 1899.
LVII. Childe Harold's, etc. Cantos III., IV. L[a]. Macmillan and Co. 1899.
LVIII. Childe Harold's, etc. 2 v. New York. 1899.
LIX. Childe Harold's, etc. New York. 1899.
LX. Childe Harold's, etc. New York. 1900.
LXI. Lord Byron. Childe Harold's, etc. Glasgow and Dublin. 1901.
LXII. Lord Byron. Childe Harold's, etc. Glasgow and Dublin. 1901.

Translations of Childe Harold's Pilgrimage.

Armenian.

Childe Harold's, etc. Venice. 1872.

Bohemian.

Childe Haroldova pout'. 1890.

Danish.

Junker Harolds Pilgrimsfart. Kjøbenhavn. 1880.

French.

I. Le Pélerinage de C. H. P. Dupont. 1828.
II. Le Pélerinage de C. H. P. Ponthieu. 1828.
III. Le Pélerinage de C. H. P. Lib. de Ch. Blériot. 1861.

IV. C. H. Poëme de L. B. P. E. Dentu. 1862.
V. Le Pélerinage de C. H. Saint-Quentin. 1862.
VI. Childe Harold. P. Amyot. 1870.
VII. Childe Harold. P. Hachette et Cie. 1881.
VIII. Childe Harold's, etc. P. Poussielque f. 1883.
IX. Childe Harold. P. Delalain f. 1892.
X. Childe Harold. P. Belin f. 1892.

German.

I. Harold, der Verwiesene. Leipzig. 1835.
II. Ritter Harold's Pilgerfahrt. Stuttgart. 1836.
III. Jungherrn Harold's P. Stralsund. 1839.
IV. Erster Gesang des C. H. Ansbach. 1845.
V. Byron's Ritter Harold. Leipzig. 1846.
VI. Childe Harold's P. Frankfurt a. M. 1853.
VII. Harold's P. Köln. 1865.
VIII. Childe Harold's P. Hildburghausen. 1868.
IX. Jung Harold's P. Berlin. 1869.
X. Ritter Harold's P. Leipzig. 1871–1876.
XI. Childe Harold's P. 1893.

Hungarian.

Childe Harold. Genfben. 1857.

Italian.

I. L'Italia, Canto IV. del pellegrinaggio di C. H. 1819.
II. Il pellegrinaggio del Giovine Aroldo. Genova. 1836.
III. L'Italia, Canto di L. B. Milano. 1848.
IV. Il pell. del giov. A. Napoli. 1858.
V. Il pell. del giov. A. Venezia. 1860.
VI. Byron. Pell. D'Aroldo. Milano. 1866.
VII. Italia C. di Gior. Byron. Firenze. 1872.
VIII. Il pell. D'Aroldo. Firenze. 1873.

Polish.

I. Poczye . . . Wędrówki Czaild Harolda. Petersburg. 1857.
II. Pielgrzymka C. H. we Lwowie. 1857.
III. Wędrówki C. H. Prz. F. Krauze. 1865–1871.
IV. Wędrówki Rycerza H. Warszawa. 1895.
V. Wędrówki C. H. Krakow. 1896.

Russian.

I. Чайльдъ-Гарольдъ.
II. Чайльдъ-Гарольдъ.

Swedish.

Childe Harolds Pilgrimsfärd. Stockholm. 1832.

THE CORSAIR.

I. The Corsair, A Tale. London. *M.* 1814.
II. The Corsair, etc. Second Ed. London. *M.* 1814.
III. The Corsair, etc. Third Ed. London. *M.* 1814.
IV. The Corsair, etc. Fourth Ed. L^a^. *M.* 1814.
V. The Corsair, etc. Fifth Ed. London. *M.* 1814.
VI. The Corsair, etc. Sixth Ed. London. *M.* 1814.
VII. The Corsair, etc. Seventh Ed. London. *M.* 1814.
VIII. The Corsair, etc. New York. 1814.
IX. The Corsair, etc. Ninth Ed. London. *M.* 1815.
X. The Corsair, etc. Tenth Ed. London. *M.* 1818.
XI. The Corsair, etc. L^a^. W. Dugdale. 1825.
XII. The Corsair, etc. L^a^. 1844.
XIII. The Corsair, etc. Glasgow. 1867.

TRANSLATIONS OF THE CORSAIR.

German.

I. Der Korsar. Berlin. 1816.
II. Der Korsar. Altona. 1820.
III. Der Korsar. Leipzig. 1852.
IV. Der Corsar. Mainz. 1852.
V. Der Korsar. Leipzig. 1871–1876.

Hungarian.

A Kalóz. B'pest. 1892.

Italian.

I. Il Corsaro. Torino. 1819.
II. Il Corsaro. Milano. 1820.
III. Il Corsaro. Milano. 1842.
IV. Il Corsaro. Firenze. 1842.
V. Il Corsaro. Bologna. 1870.
VI. Il Corsaro. V. di C. Rosnati. 1879.

Russian.

Морской разбойникъ. С.-Петербургъ. 1827.

Spanish.

I. El Corsario. Paris. 1827.
II. El Corsario. Valencia. 1832.

Swedish.

Corsaren. Stockholm. 1868.

THE CURSE OF MINERVA.

I. The Curse of Minerva. London. [4to.] 1812.
II. The Curse, etc. Philadelphia. [?] 1815.
III. The Curse, etc. P. Galignani. 1818.

THE DEFORMED TRANSFORMED.

I. The Deformed Transformed. London. J. and H. L. Hunt. 1824.
II. The Def. Transf. P. A. and W. Galignani. 1824.
III. The Def. Transf. L^n. J. Dicks. 1883, etc.

TRANSLATION OF THE DEFORMED TRANSFORMED.

Hungarian.

Budapesti Árvizkönyv., etc. Pesten. 1840.

DON JUAN.

Cantos I., II.

I. Don Juan. London. Printed by T. Davison. [4º] 1819.
II. D. Juan. L^n. Pt. by T. Davison. 1819.
III. D. Juan. L^n. J. Onwhyn. 1819.
IV. D. Juan. L^n. Pt. by T. Davison. 1820.
V. D. Juan. L^n. Sherwin and Co. 1820.
VI. D. Juan. L^n. Pt. by T. Davison. 1822.

Cantos III., IV., V.

I. D. Juan. L^n. Pt. by T. Davison. 1821.
II. D. Juan. L^n. Sherwin and Co. 1821.
III. D. Juan. Fifth Ed. L^n. Pt. by T. Davison. 1822.

Cantos I.–V.

I. D. Juan. L^n. W. Benbow. 1822.
II. D. Juan. L^n. Hodgson and Co. 1822.
III. D. Juan. L^n. Peter Griffin. 1823.
IV. D. Juan. L^n. G. Smeeton. 1826.

Cantos VI., VII., VIII.

I. D. Juan. L^n. John Hunt. [8º] 1823.
II. D. Juan. L^n. W. Dugdale. 1823.
III. D. Juan. L^n. John Hunt. [12º] 1823.

Cantos IX., X., XI.

I. D. Juan. L^n. John Hunt. [8º] 1823.
II. D. Juan. L^n. John Hunt. [12º] 1823.

Cantos XII., XIII., XIV.

I. D. Juan. L^n. John Hunt. [8º] 1823.
II. D. Juan. L^n. John Hunt. [12º] 1823.
III. D. Juan. L^n. Pt. for the Booksellers. 1823.
IV. D. Juan. P. A. and W. Galignani. 1824.

Cantos XV., XVI.

I. D. Juan. L^n. John and H. L. Hunt. [8º] 1824.
II. D. Juan. L^n. John and H. L. Hunt. [12º] 1824.
III. D. Juan. L^n. Pt. for the Booksellers. 1824.
IV. D. Juan. L^n. Pt. for John Hunt. 1824.
V. D. Juan. P. A. and W. Galignani. 1824.

Full Text.

I. D. Juan. 2 v. L^n. Pt. for the Booksellers. 1826.
II. D. Juan. L^n. W. Clark. 1826.
III. D. Juan. L^n. T. and J. Allman. 1827.
IV. D. Juan. 2 v. L^n. T. Davison. 1828.
V. D. Juan. 2 v. L^n. Pt. for the Booksellers. 1828.
VI. D. Juan. Nuremberg and New York. 1832.
VII. D. Juan. L^n. Scott and Webster. 1833.
VIII. D. Juan. L^n. Pt. for the Booksellers. 1835.
IX. D. Juan. 2 v. London. *M.* 1837.
X. D. Juan. Mannheim. 1838.
XI. D. Juan. L^n. H. G. Bohn. 1849.
XII. D. Juan. L^n. and N. Y. 1874.
XIII. D. Juan. L^n. Chatto and Windus. 1875.
XIV. D. Juan. L^n. G. Routledge and Sons. 1886.

TRANSLATIONS OF DON JUAN.

Danish.

I. D. Juan. Fredericia. 1854.
II. Byron. D. Juan. Kjøbenhavn. 1880.

French.

I. Don Juan. 2 v. P. P. Renouard. 1827.
II. D. Juan. 2 v. P. *Lib. centrale.* 1866.
III. D. Juan. P. DeGorge-Cadot. 1869.
IV. D. Juan. P. Lemerre. 1878.

German.

I. Don Juan. Essen. 1839.
II. Byron's D. Juan. Bremen. 1845.
III. Byron's D. Juan. Leipzig. 1849.
IV. Byron's D. Juan. Hildburghausen. 1867.

Italian.

I. Don Giovanni. Torino. 1853.
II. D. Giovanni. Milano. 1865.
III. Gior. Byron. Aidea Epis. del don Giov. Verona. 1875.
IV. Il D. Juan. Milano. 1876.
V. D. Giovanni. Milano. 1880.

Polish.

I. Don Żuan. Tarnopol. 1863.
II. Ustęp z drugiéj pieśni Don Żuana. Kraków. 1877.
III. Don Żuan, pieśń trzecia. Kraków. 1877.
IV. Don Żuan, pieśń druga, trzecia i czwarta. Tarnopol. 1879.
V. Don Żuan. Warszawa. 1885.

Roumanian.

Don Juan dela Lord Byron. Bucurescĭ. 1847.

Russian.

I. Донъ-Жуанъ. С.-Петербургъ. 1846.
II. Донъ-Жуанъ. 2 v. С.-Петербургъ. [1847.]
III. Донъ-Жуанъ...Глава первая. Лейпзигъ. 1862.
IV. Донъ-Жуанъ. С.-Петербургъ. 1866, 67.
V. Донъ-Жуанъ. 2 v. С.-Петербургъ. 1889.
VI. Донъ-Жуанъ. 2 т. С.-Петербургъ. 1892.

Servian.

Дон-Жуанъ. 2 свес. Београд. 1888.

Spanish.

I. Don Juan, novela. Paris. 1829.
II. Don Juan. Madrid. 1876.

Swedish.

I. Don Juan. Stockholm. 1838.
II. Don Juan. 2 v. Stockholm. 1857.

ENGLISH BARDS, AND SCOTCH REVIEWERS.

I. The British Bards, A Satire. 1808.
II. English Bards, and Scotch Reviewers. First Ed. L^n. James Cawthorn. 1809.
III. English B., etc. Second Ed. L^n. J. Cawthorn. 1809.
IV. English B., etc. Third Ed. L^n. J. Cawthorn. 1810.
V. English B., etc. Fourth Ed. L^n. J. Cawthorn. 1810.
VI. English B., etc. Fourth Ed. L^n. J. Cawthorn. 1811.
VII. English B., etc. Fifth Ed. [L^n. J. Cawthorn.] 1811.
VIII. English B., etc. First Amer. Ed. Philadelphia. 1811.
IX. English B., etc. Charleston. 1811.
X. English B., etc. Boston. 1814.
XI. English B., etc. New York. 1817.
XII. English B., etc. P. Galignani. 1818.
XIII. English B., etc. Brussels. 1819.
XIV. English B., etc. Geneva. 1820.
XV. English B., etc. L^n. Benbow. 1823.
XVI. English B., etc. Glasgow. J. Starke. 1824.

xvii. English B., etc. Glasgow. M'Intosh and Co. 1825.
xviii. English B., etc. L^n. W. Dugdale. 1825.
xix. English B., etc. L^n. T. Kay. 1827.

FARE THEE WELL! AND A SKETCH FROM PRIVATE LIFE.

i. Fare Thee Well. March 18, 1816.
ii. Fare Thee Well! April 4, 1816.
iii. Fare Thee Well. Second Version. April 7, 1816.
iv. A Sketch from Private Life. March 30, 1816.
v. A Sketch, etc. Another Copy. April 2, 1816.
vi. Fare Thee Well!—A Sketch, etc. L^n. Sherwood, Neely, and Jones. 1816.
vii. Fare Thee Well. Bristol. 1816.
viii. Fare Thee Well. Edinburgh. 1816.

THE GIAOUR.

i. The Giaour, A Fragment of a Turkish Tale. London. *M.* 1813.
ii. The Giaour, etc. A new Ed. London. *M.* 1813.
iii. The Giaour, etc. Third Ed. London. *M.* 1813.
iv. The Giaour, etc. Boston. 1813.
v. The Giaour, etc. Fifth Ed. London. *M.* 1813.
vi. The Giaour, etc. Sixth Ed. L^n. *M.* 1813.
vii. The Giaour, etc. Seventh Ed. London. *M.* 1813.
viii. The Giaour, etc. Ninth Ed. London. *M.* 1814.
ix. The Giaour, etc. Tenth Ed. London. *M.* 1814.
x. The Giaour, etc. Eleventh Ed. London. *M.* 1814.
xi. The Giaour, etc. Twelfth Ed. London. *M.* 1814.
xii. The Giaour, etc. Fourteenth Ed. London. *M.* 1815.
xiii. The Giaour, etc. L^n. W. Dugdale. 1825.
xiv. The Giaour, etc. London. *M.* (Tilt and Bogue, Edinb.) 1842.
xv. The Giaour, etc. London. 1844.

TRANSLATIONS OF THE GIAOUR.

French.

Le Giaour. P. J. M. H. Bigeon. 1828.

German.

i. Der Gauer. Berlin. 1819.
ii. Der Gjaur. Leipzig. 1820.
iii. Der Gjaur. Leipzig. 1871-1876.

Italian.

i. Il Giaurro. Genova e Parigi. 1817.
ii. Il Giaurro. Milano. 1884.

Polish.

I. Giaur. Puławy. 1830.
II. Giaur. Paryż. 1834.

Romaic.

I. Ποιηματα Βυρωνος ὁ Γκιαουρ. Ἀθηνησι. 1873.
II. Σακελλαριου Βιβλιοθηκη τ. Λαου . . . ὁ Γκιαουρ. Ἐν Ἀθηναις. 1898.

Russian.

I. Джяуръ. 1821.
II. Джяуръ. Москва. 1822.
III. Гяуръ. С.-Петербургъ. 1862.
IV. Гяуръ. С.-Петербургъ. 1873.
V. Гяуръ Байрона. С.-Петербургъ. 1874.

Servian.

Џаур лорда Бајрона. у Новом-Саду. 1860.

Spanish.

El Giaur ó el infiel. Madrid. 1828.

Swedish.

Giaurn. Stockholm. 1855.

Heaven and Earth.

I. Heaven and Earth, A Mystery. L^n. Benbow. 1824.
II. Heaven and Earth, etc. P. Galignani. 1823.
III. Heaven and Earth, etc. ? W. Dugdale. 1825.

Translations of Heaven and Earth.

French.

Essai sur Le Génie, etc. P. Ladvocat. 1824.

Italian.

Cielo e terra. Milano. 1853.

Russian.

Небо и Земля. т. I.

Hebrew Melodies.

I. A Selection of Hebrew Melodies. L^n. I. Nathan. 1815.
II. Hebrew Melodies. London. *M.* 1815.

III. Hebrew Melodies. Boston. 1815. 24º
IV. Hebrew Melodies. Philadelphia. 1815. 16º
V. Hebrew Melodies. Lª. W. Dugdale. 1823.
VI. Hebrew Melodies. Lª. W. Dugdale. 1825.

Translations of Hebrew Melodies.

Bohemian.

Hebrejské melodie. V Praze. 1890.

Danish.

Lord Byron: Jødiske Sange. Christiania. 1889.

German.

I. Hebräische Gesänge. Berlin. 1820.
II. Hebr. Gesän. Laibach. 1833.
III. Germanische Melodien. Bonn. 1862.
IV. Lord Byron's Heb. Gesän. Karlsruhe. 1863.
V. Heb. Gesän. Memmingen. 1866.

Hebrew.

Hebrew Melodies of Lord Byron. Leipzig. 1890.

Italian.

I. Melodie Ebraiche. Napoli. 1837.
II. Le Mel. ebree. Ivrea. 1855.

Russian.

Еврейскія мелодіи. С.-Петербургъ. 1860.

Swedish.

Hebreiska Melodier. Helsingfors. 1862.

Fugitive Pieces and Minor Poems.

I. Fugitive Pieces. A Facsimile Reprint of the Supp. Ed. of 1806. 1886.
II. Poems on Various Occasions. Newark. 1807.
III. Hours of Idleness. Newark. 1807.
IV. Poems Original and Translated. Newark. 1808.
V. Imitations and Translations. Lª. Longman, etc. 1809.
VI. Hours, etc. P. Galignani. 1819.
VII. Hours, etc. Lª. Sherwin and Co. 1820.
VIII. Hours, etc. Third Ed. P. Galignani. 1820.
IX. Hours, etc. Lª. Benbow. 1822.
X. Hours, etc. P. A. and W. Galignani. 1822.
XI. Hours, etc. Glasgow. 1825.
XII. Fugitive Pieces and Reminiscences of Lord Byron. Lª. Whittaker, Treacher, and Co. 1829.

POEMS.

Poems. Second Ed. London. *M.* 1816.

POEMS ON HIS DOMESTIC CIRCUMSTANCES.

I. Poems on His Domestic Circumstances. London. W. Hone. 1816.
II. Poems, etc. Second Ed. L^n. W. Hone. 1816.
III. Poems, etc. Sixth Ed. L^n. W. Hone. 1816.
IV. Poems, etc. Eighth Ed. L^n. W. Hone. 1816.
V. Poems, etc. Fifteenth Ed. L^n. W. Hone. 1816.
VI. L. B.'s Poems on His Own, etc. Dublin. 1816.
VII. Poems on His Domestic, etc. Second Ed. Bristol. 1816.
VIII. Poems on His Domestic, etc. Boston. 1816.
IX. Poems, etc. Twenty-third Ed. L^n. W. Hone. 1817.
X. Poems, etc. L^n. J. Limbird. 1823.
XI. Miscell. Poems, including those on His Domestic, etc. L^n. John Bumpus. 1824.
XII. Miscell. Poems on His Domestic, etc. L^n. William Cole. 1825.

HINTS FROM HORACE.

THE IRISH AVATAR.

THE ISLAND.

I. The Island, or Christian and His Comrades. L^n. John Hunt. 1823.
II. The Island, etc. P. A. and W. Galignani. 1823.
III. The Island, etc. New York. 1823.

TRANSLATIONS OF THE ISLAND.

German.

Die Insel, etc. Leipzig. 1827.

Italian.

L' Isola. Napoli. 1840.

Polish.

Wyspa czyli Chrystyan i jego towarzysze. Kraków. 1859.

Swedish.

Ön Eller Christian, etc. Stockholm. 1856.

THE LAMENT OF TASSO.

I. The Lament of Tasso. London. *M.* 1817.
II. The Lament, etc. Second Ed. London. *M.* 1817.

III. The Lament, etc. Third Ed. London. *M.* 1817.
IV. The Lament, etc. Fourth Ed. London. *M.* 1817.
V. The Lament, etc. Sixth Ed. London. *M.* 1818.

Translations of The Lament of Tasso.

Italian.

I. Lamento del Tasso. Pisa. 1818.
II. La Magion dei Terrore. Londra. J. Wilson. 1843.
III. Gugl. Godio. Il Lamento, etc. Torino. 1873.

Lara.

I. Lara, A Tale. Jacqueline, A Tale. London. *M.* 1814.
II. Lara, etc. Fourth Ed. London. *M.* 1814.
III. Lara. Boston. 1814.
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[*To face p.* 348.

Adrastus, ii. 519
Adrian (Hadrian), Emperor, i. 20, *462*, *493*; ii. 167, *411*, *431*, *436*, 440
Adrian's Address to his Soul when dying, i. 20
Adriatic, wedding the, ii. 335
Ægean Sea, i. 460; iii. 272
Ægina, i. 457; ii. 362
Ælian, *Var. Hist.*, *v. 60*
Ælius, *ii. 437*
Æmilius Paulus, ii. 518
Æneas, i. 153, 156, 157
Æschylus, *Prometheus Vinctus*, i. 14, *430*; *ii. 132*; iv. *48–50*, 82, *94*; v. 281, *554*; *Eumenides*, v. 281, *296*; *Septem contra Thebas*, *v. 403*; *Persæ*, *vi. 169*
Æsopus, *ii. 405*
Æsyetes, *iii. 180*
Ætna, ii. 286
Ætolia, ii. 143
Africa, vi. 198
Afshar tribe, *vi. 384*
Agamemnon, vi. 15
Age of Bronze, The, ii. 92, *151*, *239*, *397*; v. 332, 333, *364*, *405*, *495*, 535–578, *606*; Introduction to, v. 537
Age of Gold, vi. 284
Age of Waterloo, The, *ii. 227*
Agesilaus, king of Sparta, *v. 619*
Agg, John, ii. 213
Agilulf, Duke of Turin, ii. 489
Agincourt, battle of, *ii. 459*
Agis, king of Sparta, iv. 455
Aglietti, Dr. Francesco, ii. 324; *iv. 456*, *457*
Agnadello, battle of, *v. 498*
Agostini, Leonard, ii. 490
Agrarian Laws, vi. 407
Agrippa, *ii. 436*; *vi. 139*
Aholibamah, v. 285
Ahriman (Angra Mainyu), the Spirit of Evil, *iv. 112*
Aisha, Lilla, *vi. 160*
Aitken, G. A., his edition of Swift's *Journal of Stella*, *vi. 187*
Aix-la-Chapelle, Congress at, *v. 563*
Ajax, ii. *99*, 167; vi. *117*, 204, 339
Akenside, *iii. 452*
Alamanni, *Sat.*, *iv. 459*
Alaric, king of the Visigoths, i. 462; ii. 109, *172*, *890*, 512
Alban hill, the, ii. 455, 522
Albanese (or Arnaouts), the, ii. *169*, 174
Albania, ii. 123, 173, 174
Albanian (or Arnaout) dialect, specimen of, ii. 183
Albanian war-dance, *vi. 151*
Albano, ii. 454
Albano, Francesco, vi. 502
Albany, Countess of, publishes Alfieri's *Opere Inediti*, *v. 211*
Albany, Duke of (Prince Leopold), *iii. 157*
Albion, its "chalky belt," vi. 419
Albricus Phil., *De Imag. Deor.*, *ii. 328*
Albrizzi, Isabella Teotochi, Countess, *Ritratti di Uomini Illustri*, ii. 324; iv. *456*, *457*, *586*, 570
Albrizzi Giuseppino, *iv. 456*, *457*
Albuera, battle of, ii. xi, 51, 81
Alcantara, Martin de, *ii. 81*
Alcibiades, his beauty, and charm of his name, v. 485; vi. 547
Alcina, v. 573
Ald. Manut., *De Reatina Urbe Agroque*, *ii. 384*
Aldini, Professor, *i. 308*; *vi. 50*
Alemanni, the, ii. 298
Alesia (Alise in Côte d'Or), siege of, iv. 331
Alexander the Great (Iskander), i. 467; ii. 123, 174, 509; *iii. 180*; v. *21*, *24*, 542, 565; vi. 226, 378, 562; and Mount Athos, vi. 479
Alexander I. of Russia, i. *458*, 476, *489*; v. 539, *551*, 553, 563, 564; vii. *27*, 39, 40
Alexander III., Pope, ii. 473
Alexander IV., Pope, *iii. 369*
Alexander, Grand-Duke, *v. 564*
Alexander, George, as "Ulric" in *Werner*, v. 324
Alexandra, Queen, MS. of *The Two Foscari*, *v. 118*
Alexandria (Ramassieh), battle of, *ii. 108*

Alexey, the Tzarovitch, *vi. 417*
Alexis I., *ii. 202*
Alfieri, Vittorio, ii. 324; iii. 503; iv. 325, 327; his pilgrimage to Petrarch's tomb, *ii. 353;* his grave in Santa Croce Church, ii. 369, 491; *Autobiography, ii. 369; iv. 264; Mirra*, iii. 150; *iv. 367, 368;* v. 5; sonnet on the tomb of Dante, iv. 244; *Abele*, v. 211
Algiers, vi. 56
Alhama, iv. 529–534
Ali Coumourgi, Cumourgi, or Cumurgi, iii. 442, 455
Ali Pasha, the original of Lambro in *Don Juan*, ii. *127*, 129, 138–140, 146, 148, 174, 180; ii. *199*, 205; *iii. 145, 189; vi. 195, 234; vii. 53*
Alighieri, Alighiero (Dante's father), *iv. 248*
Alighieri, Beatrice (Dante's daughter), *iv. 254*
Alighieri, Pietro (Dante's son), *iv. 254*
Alison, *History of Europe, v. 570, 575; vi. 374*
All is Vanity, saith the Preacher, iii. 394
"Alla Hu!" concluding words of the Muezzinn's call, ii. 136; iii. 120, *481;* Mussulman war-cry, vi. 332
Allacci, L., *Drammaturgia*, vi. xvi.
Allegra, Byron's natural daughter, *i. 208*; v. 469; *vi. 186, 297*
Allen, Edward Heron, *Rubáiyát* of Omar Khayyām, *iii. 109*
Allen, Dr. John, *i. 337*
Allen, Richard, *A Souvenir of Newstead Abbey, vi. 497*
Allied Army occupy Paris, iii. 431
Allied Sovereigns, Congress at Verona of, v. 537–539; at Vienna, *v. 562*
Allingham, *The Weathercock, i. 45*
All's Well that Ends Well, vi. 506
Almachius, or Telemachus, an Eastern monk, ii. 520
Almack's, i. 476; *vi. 431*
Almanach de Gotha, vi. 417
Almas, Turkish dancing-girls, iii. 251
Almonacid, *ii. 89*
Alp, "the Adrian renegade," iii. 454
Alpheus river, ii. 182
Alphonso I. of Tuscany, *ii. 354*
Alphonso II. of Tuscany, ii. *355*, 356
Alphonso III., ii. 356; iii. 299; iv. 139, *145*
Alphonso X., king of Castile, *Tabulæ Alphonsinæ*, iv. 523
Alpinula, Julia, ii. 256, 299
Alpinus, Julius, ii. 299
Alps, "the Palaces of Nature," ii. 254, 385; iv. 258
Alpuxarras, the, *vi. 80*
Al-Sirat's arch, iii. 109
Altada, a character in *Sardanapalus*, v. 12
Alterkirchen, battle of, ii. 296
Alvin, L., *Sardanapale Tragédie Imitée de Lord Byron*, v. 2
Alypius, prætor, ii. 520
Amasis, king of Egypt, ii. 519
Amaun, quarter or pardon, iii. 115
Amazons, v. 526
Amber, its perfume, iii. 181
Ambition, ii. 241, 398; v. 488; vi. 78, 392, 456
Ambracia, Gulf of, ii. 128; iii. 11
Ambrosius, Mediolanensis Episcopus, *vi. 168*
Ameer Khan, *i. 468*
Amenhotep III., *v. 497*
America, Byron's eulogy of, iv. 197, 198
American War of Independence, *i. 500; ii. 82;* iv. 511, *516;* vi. *12*, 508
Amiens Academy, *ii. 6*
Ammonians, the, iv. 259
Amnani, Lilla, *vi. 160*
Ampère, M. J. J., *La Grèce, Rome, et Dante, iv. 317*
Amphion, i. 438
Amstel, A. van (Johannes Christiaan Neuman), iv. 5
Amulets, iii. 181

Amurath II., Sultan, *ii. 173; iii. 308*
Amycus, king of the Bebryces, *vi. 220*
Anacreon, *Odes*, i. 82, 109, 147, 149, 228; ii. 139, *270*; vi. 26, 171
Anacyndaraxes, Sardanapalus' father, v. 23, *24*
Anah, v. 285
Analectic Magazine, iii. 377; *iv.* 198
Anatolia, plains of, *vi. 211*
Anaxarchus, the philosopher, *v. 543*
Anchialus, v. 23
Andernach, ii. 296
Anderson, *British Poets*, *i. 198; ii. 236; iii. 129, 262, 405*
Anderson, the actor, as "Jacopo Foscari," v. 114
Andreini, Giovanni Battista, *Adam, a Sacred Drama*, *v. 218*
Andrews, Miles Peter, *Better Late than Never*, i. 353
Andromache, v. 577
Andromachus, the senator, *ii. 513*
And wilt thou weep when I am low? i. 266
Anent, use of the word, vi. 440
Angas, G. F., *Polynesia*, *v. 599–601*
Angelo, *Reminiscences*, *i. 322, 343*
Angiolina, Dogaressa, iv. 367
Angiolini, Mdlle., i. *347*, 348
Angling, "that solitary vice," vi. 513
Angora, battle of, *iii. 312*
Anhalt Zerbst, Prince of, *vi. 388*
Anholt, *i. 488*
Anio river, Falls of the, ii. *384*, 523
Anlace, a dagger, ii. 57
Anne Boleyn, her remark on the scaffold, *iii. 265*
Anne, Empress of Russia, *vi. 417*
Annesley, hills of, i. 210
Annesley Park and Hall, *iii. 331, 477*; iv. 31, 32, 36, 37
Annual, The, *i. 303*
Annual Anthology, *iv. 521*
Annual Biography, *v. 568; vi. 418*
Annual Biography and Obituary, *vi. 265*
Annual Register, *i. 495, 496; iii. 25; vii. 72*
Annuitants, alleged longevity of, vi. 100
Another Simple Ballat, vii. 61
Anselm, Pope, *i. 498*
Anson, Lady, *vi. 410*
Anson, Sir W., *Voyages*, *iv. 58*; *Memoirs of Augustus Henry, Third Duke of Grafton*, *iv. 510*
Anster, *Faust*, iv. 85, *123*; *v. 498*
Anstey, Christopher, *New Bath Guide*, i. 114; vi. 587
Answer to a Beautiful Poem, written by Montgomery, etc., i. 107
Answer to some Elegant Verses sen. by a Friend to the Author, etc., i. 114
Answer to ——'s *Professions of Affection*, vii. 40
Anteros, iv. 105
Anthemocritus, the herald, *ii. 481*
Anthologia Græca, *i. 490*
Anthony (Antony), ii. 179, *492*; v. 486; vi. 139
Anthony and Cleopatra, ii. 179
Anthony Pasquin (Williams), *i. 804*
Antigallican Monitor, iii. 535
Antigonus, *v. 487*
Anti-Jacobin, or Weekly Examiner, *i. 304*; iii. 304; *vii. 49*
Anti-Jacobin, Poetry of the, i. *315, 329*, 368; *ii. 7, 80*; *iv. 482, 488*
Antilochus, *ii. 99; iii. 180*
Antimachus, *i. 404*
Antinomianism, *i. 417*
Antinous, ii. 167
Antipater, Cœlius, *Annales*, *ii. 378*
Anti-Paros, island of, *iii. 295*
Antiquary, The, *i. 413*; iv. 524; *v. 377*
Antonina, Belisarius' wife, *vi. 139*
Antoninus Pius, *ii. 440, 514*
Aöus (Viosa, or Voioussa) river, ii. 182
Apelles, iv. 270
Apennines, the, ii. 385; iv. 253
Apicius, vi. 562

Apollo Alexicacos, *ii. 446*
Apollo Belvidere, statue of, ii. 446
Apollo Boëdromios, *ii. 446*
Apollodorus, ii. 273
Appian, ii. 179, *509*
Appleton's *Encyclopedia*, *vi. 349*
Aquileia, *iv. 386*
Aquinas, St. Thomas, *De Omnibus Rebus; De Quibusdam Aliis*, *ii. 481;* vi. 572
Arabs, their hatred of the Turks, *iii. 163*
Araktchèef, "the corporal of Gatchina," *v. 564*
Aranjuez, insurrection at, ii. 90
Ararat, Mount, *v. 294*
Arbaces, the Mede, *v. 11, 13;* Governor of Media, v. 12
Arcadia, ii. 189
Arcadius, *vi. 8*
Archangels, the, v. 286
Archenholtz, M. de, *Picture of Italy*, *iv. 470*
Archidamus, king of Sparta, *v. 619*
Archilochus, ii. 483
Archimedes, vi. 538
Archivio Veneto, *iv. 457*
Ardennes, forest of, ii. 232, 293
Ares, fountain of, *ii. 189*
Aretini, B. Accolti, *Dialogus de Præstantiâ Virorum sui Ævi*, *iv. 309*
Aretino, Lionardo (Leonardo Bruni), *Le Vite di Dante*, ii. 500; iv. *253, 275*, 309; *Istoria Fiorentina*, iv. 287
Argentière, Mount, ii. 300
Argonauts, the, *vii. 10*
Argos, *iii. 447*
Argus, Ulysses' dog, *ii. 30;* vi. 149
Argyle Rooms, i. 348
Argyrocastro, ii. 174, 202
Arici, Cesare, *La coltivazione degli Ulivi; Il Corallo; La Pastorizia*, iv. 245
Arimanes, Arimanius, etc., king of the Spirits, iv. 86, 112
Ariosto, Lodovico, ii. 5, *65, 354;* iv. 141, 239, *265, 480; v. 615;* vi. xviii, 176, 210; *Satira*, ii. 309; *iv. 149;* "The Southern Scott," ii. 311; the gondoliers and, ii. *330*, 468; *Orlando Furioso*, ii. 359; *iii. 243;* iv. *75, 266*, 283; *v. 573;* his bust, ii. 360, 486; Titian's portrait of, *iv. 162*
Aristaenetus, ii. 199
Aristippus, vi. 139
Aristobulus, *v. 24*
Aristogeiton, ii. 228, 291
Aristomenes, iv. 566
Aristophanes, *Clouds*, *v. 289*
Aristotle, *i. 398; ii. 196;* iv. 253; *v. 13;* vi. 47, 73, 182
Armada, Spanish, ii. 459
Armida and Rinaldo, vi. 34
Arminius, ii. 293
Armstrong, John, laird of Gilnockie, ii. *25*, 295
Armstrong, poet, *iii. 330*
Arnaout, or Albanian dialect, specimen of, ii. 183
Arnaouts (or Albanese), ii. *169*, 174
Arnaud, ii. 502
Arno Miscellany, *i. 358*
Arno river, ii. 364; vi. 402
Arnold, Matthew, *ii. 370; A Wish*, *iii. 89; Poetry of Byron chosen and arranged by*, *v. 205, 254, 297;* Motto to *Poems*, *vi. 173; A Picture of Newstead*, *vi. 496*
Arnold, Dr. Thomas, on *Cain*, *v. 224*
Arnulph, a Lombard, *ii. 390*
Arpenaz, Falls of, *ii. 383*
Arquà, ii. 312, 350; Petrarch's tomb at, ii. 482
Arragonians, the, v. 560
Arrian, *v. 24; Alexand. Anabasis*, *v. 543*
Arrowsmith, John, *Tractica Sacra*, *vi. 390*
Arsenalotti, the, *iv. 356, 358*
Arséniew, vi. 306, 332, *353*
Arsenius, Archbishop of Monembasia, *iii. 121, 122*
Art of Happiness, Horace's, vi. 490
Arta, gulf of, *ii. 142, 145*
Artaxerxes Mnemon, v. 3, 4
Artemidorus, *Oneirocritica*, *ii. 488*

Artemis, temples of, i. 467 ; *ii. 441*
Arthur's Seat, Edinburgh, i. 331, 334
Arundel, Lord, *vi. 496*
Arvad, island-city of, v. 4
As You Like It, ii. 293, *899* ; iv. 153 ; *v. 153* ; vi. 466
Ascanius, i. 157
Ascham, Roger, *Schoolmaster*, iv. 153
Asdrubal, *v. 606*
Ashburton, Lord, *iv. 513*
Ashpitel, F.S.A., Arthur, *vi. 497*
Askalon, i. 2
Asma Sultana, *vi. 261*
Asmodeus, *i. 56* ; iv. 516
Aspasia, v. 5
Asphaltites, lake, ii. 237, 294
Aspropotamo (Achelous), river, iv. *143*, 182
Assyrians, the, v. 4
Astarte, iv. 115
Astley, Mrs., *vii. 59*
Astley's Theatre, iv. 203 ; vii. 59
Astoreth, the Phœnician, *iv. 115*
Astrea, the goddess of justice, i. 111
Asturias, the, ii. 89 ; *v. 558*
Asurbanipal, king of Assyria, v. 4
Asuretiliani, king of Assyria, v. 4
Ataghan, long dagger, iii. 103
Atalantis, vi. 453, *454*
Athanasian Creed, vi. 275
Atheista Fulminato, the old Spanish play, *vi. 4*
Athenæum, i. xiii ; *ii. 86, 216 ; iv. 32, 86, 513* ; v. 324
Athenæus, *Deipnosophistæ*, *v. 11, 24, 103, 107*
Athenian Society, the, *i. 836*
Athens, i. 376 ; its works of Art plundered, i. 454-474 ; ii. 187-204 ; besieged by the Venetians, ii. 165, *et seq.* ; treachery of the Greeks after capitulation of, v. 556
Athos, Mount, ii. 116 ; iii. 18 ; vi. 479
Atkinson, Miss, as "Josephine" in *Werner*, v. 324
Atlantic Monthly Magazine, v. 584 ; vii. 3
Atlas, Mount, ii. 386
Atreus, i. 144
"Attic Bee," vi. 585
Attica, ii. 129 ; vi. 429
Attila, the Hun, ii. 107, 298 ; *iii. 806* ; iv. 386, 456 ; v. 158 ; *vi. 321*
Atuahalpa, king of Quito, ii. 81
Aubin, Commander Philip, sloop *Betsy*, *vi. 98, 102*
Aubrey, John, *Miscellanies upon Various Subjects*, *iv. 521* ; *Letters and Lives of Eminent Persons*, *vi. 571*
Auchinleck, Lord, *vii. 85*
Auerstadt, battle of, *v. 550*
Augustini Cod., v. 118
Augustini Cronaca, *v. 190*
Augustinian monks, *iv. 190*
Augustinus [de Cremâ], *ii. 840*
Augustinus, *Confess.*, *ii. 520*
Augustus, ii. 128, *836, 408*, 488, 509, 518 ; *v. 542*
Augustus, port of, vi. 179
Aulus Cæcina, ii. 299
Aulus Gellius, ii. 92 ; *Noct. Attic.*, *vi. 579*
Aurelian, ii. 520
Aurelius, column of, *ii. 410*
Aurora Borealis, vi. 479
Austen, Sarah, translation of Ranke's *Popes of Rome*, *v. 520* ; *vi. 208*
Austerlitz, battle of, i. 489, *495* ; *ii. 342* ; *v. 548* ; *vi. 14, 851*
Austria, and Italy, ii. 363 ; iv. 456, 458 ; loan to, *v. 573*
Austrians, restore St. Mark's Lions to Venice, *ii. 836* ; defeated by Dumouriez at Jemappes, *vi. 13* ; at battle of Leipsic, vii. 23
Ava, cava, or kava, a Tongan intoxicating drink, v. 600
Avalanches in Switzerland, ii. 385
Avarice, "a good old-gentlemanly vice," vi. 78
Aventicum (Avenches), ii. 256, 298
Avicenna, *iv. 523*
Avogadori di Commun (State advocates), iv. *346*, 361, *899*, 463, 465
Ayesha, Mahomet's favourite wife, *vi. 139*
Ayliffe, *Parergon*, *v. 135*

Ayscough, Samuel, iv. 153
Azâzêl, *v. 291*
Azrael, iii. 171
Azzo V. (d'Este), of Tuscany, *ii. 354*

B

Baal, king of Tyre, v. 4, 18, 19, 36, 70, 95
Babbage, Charles, *ii. 215*
Babel, Tower of, vi. 235
Babylon, iii. 402–404; vi. 235, 236, 348
Bacchus, vi. 129
Bacci, O., *Manuale della Letteratura Italiana, iv. 536*
Bacon, Captain Anthony, *ii. 11*
Bacon, Friar (*The Famous Historie of*), his brazen head, vi. 78; discovers gunpowder, vi. 340
Bacon, Lady Charlotte Mary (*née* Harley), "Ianthe," ii. xii, 11
Bacon, Lord, ii. 514; vi. 174, 548; *Advancement of Learning, v. 228; Essays, v. 489; vi. 259; Nat. Hist.*, vi. 518
Bactria, v. 20
Badajoz, capture of, *i. 496*
Baden, Franz, *v. 564*
Baffin's Bay, *vi. 51*
Bagehot, *Literary Studies, i. 303*
"Bagpipe," "pibroch" used for, i. 133
Bailen, *ii. 54*
Bailli, Jean Sylvani, first Mayor of Paris, *iv. 454*
Baillie, Agnes, *vi. 412*
Baillie, Joanna, iv. 339; *vi. 412; De Montfort, iv. 338*
Baillie, Dr. Matthew, vi. *21*, 412
Bairâm, the Moslem Easter, iii. 96
Baird, Sir David, *ii. 80*
Bajazet, cage of, iii. 312
Baker, H. Barton, *The London Stage*, v. 324
Bakewell, T., *The Moorland Bard, etc.; A Domestic Guide to Insanity*, i. 361
Baldwin and Cradock, *vii. 50*
Balgownie, Brig o', vi. 405
Ballad. To the Tune of "Sally in our Alley," vii. 58
Ballantyne, *i. 435*, 436
Baltazhi-Mahomet, Grand-Vizier, *v. 564*
Bandelli, *iii. 505*
Banderillos, dart-throwers, ii. 67
Bandusia, fountain of, ii. 524
Bank tokens, *i. 495*
Bankes, William, i. xii, *84, 497*; iv. *162*, 279, 472
Banks, Sir Joseph, ii. 7; v. 582
Bannier, or Baner, Johan, Swedish general, v. 371
Barataria, pirates of, *iii. 296*
Barbarelli, Giorgio (Giorgione), iv. 162
Barbarigo, Doge Agostino, *v. 195*
Barbarigo, Doge Marco, *v. 195*
Barbarossa, Frederic, ii. 336, *390*, 473
Barbette, vi. 305
Barbiera, R., *Poesie Veneziane, iv. 457*
Barbo, Pantaleone, *iv. 352*
Barclay, Captain Robert, *i. 321*
Bardela, ii. 523
Barings, the, vi. 456
Barker, Miss, *Lines addressed to a Noble Lord, iii. 488*
Barlow, Sir George, *i. 468*
Barnave, Antoine Pierre Joseph, vi. 13
Barnet, Lewis, Sub-Dean of Exeter, *iii. 299*
Baronius, *Ann. Eccles.*, ii. 512, *513, 521*
Barossa, battle of, i. 469; ii. 81
Barotti, ii. 487
Barrett, Eaton Stannard ("Polypus"), *All the Talents*, i. 294, *337*
Barrey, Lodowick, *Ram Alley, i. 493*
Barrol, M. de Fallette, *iv. 367*
Barrow, Dr. Isaac, vi. 128
Barrow, Sir John, *Memoir of the Life of Peter the Great, iv. 209, 505; The Eventful History of the Mutiny of the Bounty, etc.*, v. 584, *588, 592, 594, 596*; a *Q. R.* contributor, vii. 76
Barry, the actor, as "Werner," v. 324

Barry Cornwall. *See* Procter, B. W.
Barthélémi, *i. 414; Anacharsis*, ii. 199
Bartolini, Lorenzo, *vi. 360*
Barton, Catherine (Mrs. Conduit), *vi. 400*
Baruffaldi Giuniore, Abbé G., *La Vita di M. L. Ariosto*, ii. 486
Baschet, Armand, *Les Archives de Vénise*, iv. 327, *364, 399*
Basejo, Pietro, *iv. 382*
Bashkirs, a Turco-Mongolian tribe, v. 565
Basili, Byron's Albanian servant, ii. 175, 176
Baskerville, *vi. 146*
Basle, Treaty of, ii. 90
Basquiña or saya, the outer petticoat, vi. 116
Bastille, the, *vi. 214*
Bathurst, Captain, *Salsette* frigate, *iii. 13*
Bathurst, Henry, Earl of, *v. 545, 546*
Batteux, M., *i. 402*
Bauer, Juliette, tr. of Klencke's *Alexander von Humboldt*, *vi. 216*
Baussière, Madame, *i. 493*
Bautzen, battle of, *iii. 431*
Baxter, Richard, i. 417
Bayard, *i. 107*; ii. 7; *v. 498*
Bayart, Chronique de, *v. 515*
Bayle, Pierre, *Historical and Critical Dictionary*, ii. 502, *519*; *iii. 123*; *iv. 523*; v. 202, *208, 226, 235, 250, 306, 634*; *vi. 571*
Beachey, Captain, *Narrative of a Voyage to the Pacific*, *v. 588, 605*
Beatrice (Portinari), Dante's, iv. 247, 248, 251; vi. 146
Beattie, James H., *Minstrel*, ii. 5, *65*, 82, *115, 123, 350*, 479; *v. 615*; *vi. 78*
Beaufort, Duke of, *Driving*, *vii. 26*
Beauharnais, Eugène, Viceroy of Italy, iv. 458; *vi. 12*
Beaumont and Fletcher, i. *397*, 398, *489*; *The Humorous Lieutenant*, *iv. 172*
Beaumont, i. 343, 398
Beaumont, Lady (Margaret Willis), "Lady Bluemount" of *The Blues*, iv. 569, 570, 585; *vi. 587*
Beaumont, Sir George, founder of the National Gallery, iv. *341*, 570, *582*, 585; vii. *63*, 64
Beauties of England and Wales, *vi. 496, 497*
Bebryces, the, *vi. 220*
Becher, Lady (Elizabeth O'Neill), *iv. 338*
Becher, Rev. J. T., i. xi, 112, 247, *263*
Becket, Thomas à, *i. 116*; vi. 422, *495*
Beckford, William, *Childe Harold* on, ii. xi; *Italy with Sketches of Spain and Portugal*, *ii. 35, 86, 43, 45*; *Vathek*, ii. 37; iii. *69*, 76, *87, 105, 109, 110, 121, 145, 478*; iv. *45, 89, 113*, 244; "Dives," vii. 7
Becque, Henry, *Sardanapale, Opéra en Trois Actes*, v. 2
"Bed of Ware," vi. 272
Beddoes, Dr., *i. 307*
Bede, *Excerptis seu Collectaneis*, *ii. 435*
Bedford, Southey's letter to Mr., *vi. 8*
Bedford, Lucy, Countess of, iv. 239
Bedlam, vi. 435
Beechy, Lieutenant, *vi. 478*
Beethoven, iii. 376
Begum of Oude, iv. 72
Behmen or Boehm, Jacob, vi. 268
Behn, Mrs., *v. 550*
Béjot, M., *ii. 481*
Belcher, Lady, *Mutineers of the Bounty*, *v. 588, 589, 622*
Beleses, Governor of Babylon, *v. 13*
Beleses, a Chaldæan and soothsayer (character in *Sardanapalus*), v. 12
Belgrade, *ii. 153*; iv. 331
Belisarius, vi. 139
Bell, John, i. 357, *358*
Bellerophon, *vi. 265*
Bellingham, murderer of Mr. Perceval, *v. 477*
Belshazzar, iii. 397, 421; vi. 162

Beltramo Bergamasco, iv. 384, 430, 465
Beltane Tree, a Highland festival, i. 142
Belus, v. 25, 31
Belvidere Apollo, the, ii. 446
Bembo, Antonio, iii. 448
Bembo, Bernardo, ii. 495
Ben Nevis, *i. 192*
Benbow, W., iv. 482; v. 203; *vii. 46*
Bende, Niccolo dalle, iv. 464
Bender river, *v. 551*; vi. 362
Benedict XIV., Pope, *ii. 282*
Benengeli, Cid Hamet, i. 299
Bentham, Jeremy, *vi. 267*; *vii. 32*
Bentinck, Lord William, *v. 158*
Bentley, Richard, i. 30; *iii. 209*
Bentotes, or Bendotes (Vendoti), Λεξικὸν Τρίγλωσσον, ii. 197; *iii. 121*
Benvenuto Cellini, v. 471, *516*, *518*, *521*
Benzon, Marina Querini, the heroine of *La Biondina in Gondoleta*, *iv. 456*, *457*
Benzon, Vittore, *Nella*, *iv. 456*, *457*
Benzon, Countess, iv. 471
Beppo, *i. 362*; ii. 313, *371*, *374*; iv. 153-189, 238, *241*, 279, *413*, 471, *517*, *579*; vi. xvi, xvii, *214*, *287*, 390; vii. 51
Béranger, J. P. de, *Chansons Inédites*, *vi. 235*, *373*
Berenice, i. 69; *vi. 139*
Beresford, James, *Miseries of Human Life; or, The Last Groans of Timothy Testy and Samuel Sensitive*, *i. 338*
Beresford, Lord, *ii. 51*
Beresina, battle of, *iv. 207*
Bergami, Bartolommeo, vi. 236, *290*
Bergamo, v. 119, 138
Bergk, *i. 19*; ii. 291
Berkeley, D.D., Bishop George, *Principles of Human Knowledge*, vi. 427
Berlan, Francesco, *I due Foscari*, *Memorie Storicho Critiche*, v. 117, 119, *121*, *122*, *133*, *134*
Berlin, v. 550
Berlinghieri, Andrea Vacca, ii. 324
Bernadotte, king of Sweden, *v. 553*
Bernard, Edward, *Pedigree of George Gordon, Sixth Lord Byron*, *vi. 411*
Bernard, W. Bayle, adapts *Marino Faliero* for the stage, iv. 324
Berners, Sir John Bourchier, Lord, *The Boke of Duke Huon of Burdeux*, *v. 496*
Berni, Francesco, iv. 157, 283, 325; vi. xvi
Bernis, Abbé de, iv. 334
Bernstorff, Count, v. 539
Berri, Duc de, *iii. 435*; *v. 567*
Berry, Miss, *Journal*, iv. 569, 570, *587*
Bertrand, General, *iii. 312*; *Campagnes d'Égypte et de Syrie*, *v. 550*
Bertuccio, Israel, iv. 340, 464
Bestuchef, Count, *vi. 417*
Betham, William, *v. 588*
Bethlen Gabor, king of Hungary, *v. 349*, *352*
Betsy, wreck of the sloop, *vi. 98*, *102*
Bettinelli, ii. 496
Betty, William Henry West, "the young Roscius," i. 342
Beuchot, editor of Voltaire's *Works*, *iv. 212*
Bevius, Canon of Padua, ii. 503
Bewley, John H., of Buffalo, N.Y., *vii. 63*
Bey Oglou, the, iii. 166
Bezborodky, *vi. 389*
Biagoli, *iv. 318*
Bianchi, ii. 494
Bianconi, ii. 487
Bibiena, Antonio Divizio da, *iv. 174*
Bibiena, Cardinal, *iv. 174*
Bibiena, Maria da, *iv. 174*
Bible, the, ii. xiii; prophecies of, iv. 244
Bibliographie Universelle, *iv. 334*
Bibliotheca Teubneriana, *iv. 243*
Bibliothèque de l'École des Hautes Études, Paris, *ii. 412*

Bibliothèque Historique de la Révolution, vi. 13
Bindi, V., *Monumenti Storici ed. Artistici degli Abruzzi, iv. 288*
Bindlose, Sir Francis, *i. 101*
Biographia Literaria (Coleridge's), *i. 489; iii. 435*
Biographical Dictionary of Living Authors of Great Britain and Ireland, iv. 341; vi. 443
Biographie Universelle, vi. 246, 531
Biondo, Niccolo, iv. 464
Birch, Alderman, *i. 435*
Biren, Ernest John, vi. 417
Biscay, Bay of, ii. 31
Bishop, Sir Henry, iv. 78
Bisognoso, bezonian, a rogue, vi. 347
Black Friar of Newstead Abbey, the, vi. *576*, 578, *et seq.*
Black, John, "Maid of Athens'" husband, *iii. 16*
Black, John, *Life of Tasso, ii. 470, 485; iv. 145*
Black, Theresa (*née* Macri), "Maid of Athens," iii. 15; *vi. 280*
Black Sea, *iii. 4; vii. 10*
Blackbourne, Dr., Archbishop of York, *iii. 298*
Blacket, Joseph, i. *323*, 359, *442, 443*; vii. 11
Blacklock, Dr., *ii. 5*
Blackmore, Sir Richard, *i. 314, 404*
Blackstone, *Commentaries*, i. 29
Blackwood, William, iii. 444; *vii. 51*
Blackwood's Edinburgh Magazine, iii. 182; iv. 80, *119*, 139, *152*, 157, 203, 240, 329, *368*, *521*, 570; v. 5, 204, 280, 282, 329; vi. xix, *16*, *213*, *278*, *445*; vii. 51
Blair, Dr., vi. 128
Blake, Benjamin, barber, i. 422
Blake, K. Jex-, *The Elder Pliny's Chapters on the History of Art, ii. 432*
Blanc, Mont, ii. 257, 299, 385
Blanchard, E. L., *Life and Remains*, iv. 324
Bland, Rev. Robert, *The Greek Anthology, etc., i. 366*; ii. 291; *iii. 82; v. 633*
Bland-Burges Papers, i. 416, 433
Blank verse, "allied to tragedy," i. 398; "prose poets like," vi. 73
"Blatant beast," a figure for the mob, ii. 40
Blenheim, battle of, *ii. 459*; iii. 57
Blessington, Lady, *Conversations with Lord Byron, i. 337, 390; ii. 236, 423*; iv. *63*, *64*, 70, *538*, *545*, *549*, *562*, 570; *vi. 509*; vii. *38*, 82; Lawrence's portrait of, *iv. 64*
Blessington, Lord, *iv. 64; vi. 512*; vii. 82
Bligh, Lieutenant William, short account of, v. 587; *A Narrative of the Mutiny and Seizure of the Bounty, etc.*, v. 581–583, 585, *588*, *589*, *591–595*; *vi. 98–100*, *105*, *111*
Blondus, Flavius, *De Rom Instauratâ*, ii. 509
Bloomfield, George, i. 360
Bloomfield, Nathaniel, i. 360, 441, *442*
Bloomfield, Robert, *The Farmer's Boy*, i. *359*, 360, *442*, *443*
Blore, Edward, architect, iii. 376
Blount, Henry, "Good night to Marmion," i. 312
Blücher, Marshal, *ii. 459; v. 553*; vi. *312*, 345; *vii. 89*
Blue-stockings, the, *iv. 176*; vi. 75
Blues, The, i. 321, 362; iv. 567–588; vi. 357, *587; vii. 17*
Blunt, Lady Anna Isabella Scawen (*née* Noel), *ii. 215*
Blunt, Wilfrid Scawen, *ii. 215*
Boabdil, vi. 30
Boatswain, Byron's dog, i. 280; ii. 30
Boccaccio, Giovanni, ii. *353*, 373, 498, 500; *iv. 248*, *253*, *254*; vi. 179; "the Bard of Prose," ii. 371; *Decameron*, ii. 495, 501, 502; his burial-place, ii. 499; his cenotaph at Arquà, ii. 503;

Il Comento sopra la Commedia, iv. 316
Bodleian Library, Oxford, *v. 302, 473*
Bodoni, ii. 472
Boehm, Mrs., her masquerade, iv. 177
Bœotia, ii. 66, 93
Boethius, *De Consolat. Philos.*, *iv. 318*
Bogle, Scottish for goblin, vi. 449
Bohemia, evacuated by the Swedish garrisons, *v. 371*
Bohours, ii. 485
Boïardo, Matteo Maria, *Orlando Innamorato*, ii. 293, *354*, 485; iv. 281, 283
Boileau, *i. 402*; ii. 358, 484, *485*
Boissevain, P., editor of Dio Cassius' *Hist. Rom.*, *iv. 370*
Bolero, i. 492; iii. 3, *26*; vi. 526
Boleyn, Anne, her remark on the scaffold, *iii. 265*
Bolingbroke, Lord, hires Mallet to traduce Pope, i. 326
Bolivar, Simon (El Libertador), v. 555
Bonar, James, *Malthus and his Work*, vi. 461
Bonesani, Beccaria, *Dei Delitti e delle Pene, ii. 196*
Boniface VII., Pope, ii. 494
Bonivard, Amblard de, iv. 14
Bonivard, François de, Prior of St. Victor (Prisoner of Chillon), iv. 3–28, 327; *Les Chroniques de Genève*, iv. 5; *Mémoires, etc., iv. 18*
Bonivard, Jean Aimé de, iv. 9, *20*
Bonivard, Louis de, iv. 9
Bonn, vi. 419
Boone, Colonel Daniel, *The Adventures of; Containing a Narrative of the Wars of Kentucky*, vi. 348, 349
Boone, George, of Exeter, *vi. 349*
Booth, G., *The Historical Library of Diodorus the Sicilian, v. 11*
Booth's Theatre, New York, *Sardanapalus* at, v. 2
Border Minstrelsy, ii. 4, *25*, 295
Borgia, Lucrezia, *ii. 354*
Borgo, Count Pozzo di, v. 539
Bornou, *vi. 474*
Borysthenes (Dniéper) river, iv. 211
Boscan, Juan, of Barcelona, *Leandro; The Allegory*, vi. 40
Bosphorus, vi. *219*, 220; *vii. 10*
Bosquet de Julie, ii. *305*, 306
Boswell, James, *Life of Johnson, i. 401, 409, 449*; ii. *460*, 489; *iv. 500, 573; v. 592; vi. 247, 455, 482*
Botzaris, Marco, Suliote chief, ii. 180
Boudot, M., *ii. 481*
Boufflers, Marshal, *ii. 297*
Boulanger, J. C., *De Terræ Motu et Fulminibus, ii. 488*
Bounty, Mutiny of the, v. 581–584. *See* also *The Island*
Bourbon, Connétable Charles de (Comte de Montpensier, Dauphin d'Auvergne), *ii. 390*; iv. 258; v. *495*, 498, 515–518, *520*
Bourbon, Susanne, Duchesse de, *v. 499*
Bourbons, the, iv. 334
Bourdeille, Pierre de, *v. 520*
Bourne, H. R. Fox-, *Life of John Locke, ii. 353*
Bourrienne, M., *i. 489*
Bouveret, ii. 304; *iv. 18*
Bouwah! the Suliote war-cry, vii. 83
Bowles, Rev. William Lisle, *Strictures on Pope, etc.*, i. 292, *305*, 323–327, 352, 370, 421, *435*; *ii. 139*; iii. 535; *iv. 555, 562*; *Spirit of Discovery*, i. 324, 325, 404; *The Missionary of the Andes*, vii. 45; *The Invariable Principles of Poetry*, vii. 74, 75
Bowles and Campbell, vii. 74
Bowring, E. A., *The Tragedies of Vittorio Alfieri, v. 211*
Boyd, Hugh, iv. 313, *513*
Boyer, J. B., *Lettres Juives, iii. 123*
Boyne, W., *i. 495*
"Boz," *Memoirs of Joseph Grimaldi, vi. 11*
Bracciolini, Poggio, *ii. 354*

Braemar, i. 173
Braganza, vii. 6
Braham, John, *i. 347;* music for *Hebrew Melodies*, iii. 375
Bramante, first architect of St. Peter's, Rome, *iv. 270*
Brandenburgh, George William, Elector of, v. 373
Brandl, Professor A., *Goethes Verhältniss zu Byron*, iv. 82; *Goethe-Jahrbuch, iv. 136*
Brandywine, battle of, *i. 500*
Brantôme, *Memoires de Messire Pierre de Bourdeille, v. 504, 520*
Brasidas, ii. 167, 335
Brass, Corinthian, vi. 284
Braziers, the, vii. 72
Bread-fruit (*Autocarpus incisa*), v. 596
"Break squares," to, vi. 487
Breitenfeld, battle of, *v. 371*
Brennus, iv. 258
Brenta, the, ii. 349
Brentano, M. Frantz Funck-, *L'Homme au Masque de Velours Noir, iv. 514*
Brentford, ii. 66
Brenton, E. P., *The Naval History of Great Britain, vi. 589*
Brescia, v. 119, 138
Bret Harte, *The Society upon the Stanislaus, iv. 296*
Breuner, General, *iii. 455*
Brewster, Sir David, *Letters on Natural Magic, v. 483; Memoirs, etc., of Sir Isaac Newton, vi. 400*
Briareus, vi. 276
Bride of Abydos, i. 340; iii. *13, 17,* 80, 157–210, 217, 219, *275,* 319, *480; iv. 56; vi. 204;* vii. 55
Bridge of Sighs, Venice, ii. 327, 465; iv. 364; v. 139
Bristol, Countess of, *vi. 219*
"Britannicus," *Revolutionary Causes, etc., and A Postscript containing Strictures on Cain, etc.*, v. 202
British Album, i. 358, 383
British Archæological Society, iii. 120
British Bards, A Satire, original title of *English Bards, and Scotch Reviewers*, i. xiv, 293, *303, 306, 307, 311–314, 316, 317, 321–325, 327, 332, 339–342, 344–346, 353–355, 357, 361, 366, 367, 371–373, 375, 376*
British Critic, vi. xx
British Museum, i. xiv, *108; ii. 441; v. 542, 543, 600; vii. 78;* *Egerton MSS.*, i. *235,* 293, 387; ii. xvi; *MS., Proof b, i. 394–396, 399–401; Childe Harold MS., ii. 3 5; iii. 38; MS., vii.* 87
British Review ("The Old Girl's Review;" "My Grandmother's Review"), *iii. 129;* iv. 578, 579; v. 204; vi. xx, 76
British Theatre, iii. 158
Brocken, German superstition about the, v. 483
Brodribb, Rev. W. J., *Pliny's Letters, ii. 380*
Brossano, Petrarch's son-in-law, ii. 484
Brougham, Lord, i. 293, *302, 306,* 338; *iv. 195; The Identity of Junius with a Distinguished Living Character established, iv. 513;* his Fabian tactics, vi. *67–70;* "Parolles," vi. 506; his critique of *Hours of Idleness, vi. 551*
Brown, Horatio F., *Venice, an Historical Sketch, etc.*, ii. *338,* 340; *iv. 356, 361, 399;* v. 119, *125; Venetian Studies, iv. 427*
Brown, John, *The Kentucky Pioneers, vi. 349*
Brown, Rawdon, Preface to *Venetian Calendar of State Papers, iv. 447*
Browne, Felicia Dorothea (Mrs. Hemans), vii. 70
Browne, Isaac Hawkins, *The Fireside, a Pastoral Soliloquy, vi. 348*
Browne, Sir Thomas, *ii. 345; Religio Medici, iii. 165*
Browning, Mrs. Elizabeth Barrett, *Casa Guidi Windows*, iv. 239, *250*
Browning, Oscar, *Peter the Great*, iv. 203; *Charles XII., iv. 208; vi. 363; Dante, iv. 254*
Browning, Robert, *Poetical Works,*

ii. 346; Christmas Eve, ii. 376, 441; Never the Time, etc., iii. 180; Evelyn Hope, iii. 292; Pippa Passes, iii. 348; *Confessions, iv. 217;* and Macready, v. 114; *Bishop Blougram's Apology, vi. 586*
Brownlow, Bishop of Winchester, vii. 22
Bruce, James ("Abyssinian Bruce"), *Life and Travels, iii. 99; v. 302; vi. 122*
Bruchard, Henri de, *Notes sur le Don Juanisme*, vi. xx, *387*
Brue, Benjamin, *Journal de la Campagne en 1715*, iii. 442, *481*
Brummell, "Beau," *iv. 179;* vi. 451
Brunck, Richard Franz Philippe, i. 30; *Anthologia Græca*, i. 490; *Gnomici Poetæ Græci, ii. 404*
Brunelleschi, *ii. 376*
Brunswick, Duchess of, *vii. 35*
Brunswick, Charles William Ferdinand, Duke of, *ii. 230;* vi. 12, *312*
Brunswick, Frederick William, Duke of, ii. 230
Brussels, the Waterloo ball at, ii. 228, 292
Brutus, ii. 374, 392; iv. 370, *386; v. 560;* vii. 37
Bryant, Jacob, *iii. 179; Dissertation concerning the War of Troy, etc.*, vi. 204, *211*
Bryant's *Dictionary of Painters, ii. 171*
Brydges, Sir E., *iv. 541*
Bucentaur, the Venetian State barge, ii. 335
Buchan, fifth Earl of, *i. 429*
Buckhurst, Thomas Sackville, Lord, *Gorboduc*, i. 197
Buckingham, George Villiers, second Duke of, *i. 197; The Rehearsal*, i. *309, 401*, 423, 447; *vi. 52, 303*
Buckingham, John Sheffield, Duke of, *Essay upon Poetry*, i. 354
Buda retaken from the Turks, iii. 458
Budd, the publisher, *i. 356*
Budge, E. A. Wallis, *Life and Exploits of Alexander the Great, v. 543*
Budgell, Miss, *i. 449*
Budgell, Eustace, i. 448, 449
Buffo, vi. 206
Bulgarin, *Ivan Wizigin*, iv. 203
Bull-fights, ii. 67–72
Bulmer, W., printer, *i. 317;* iii. 301
Bülow, Friedrich Wilhelm, Baron von, vi. 345
Bulukof, Count, *vi. 260*
Bumpus, John, *i. 234*
Bunbury H., *The Little Grey Man, i. 317*
Bungay, Friar, *vi. 78*
Bunyan, John, *vi. 208*
Bunyan, William, *An Effectual Shove, etc.*, i. 417, *418*
Buonaparte, Jacopo, *Sacco di Roma, etc.*, iv. 258; v. 471, *514, 516, 520, 521*
Buonaparte, Joseph, *iv. 458;* v. 553
Buonaparte, Prince Lucien, ii. 522
Buonaparte, Napoleon. *See* Napoleon Buonaparte
Buratti (Bucati), Pietro, *iv. 456, 457*
Burchard, *Diar., iii. 367–369*
Burdett, Sir Francis, *i. 435, 436;* vii. 30, *40, 67*, 68
Burgage, or tenure in burgage, vi. 590
Bürger, *Lenore, i. 305*
Burges, Elizabeth, Lady (*née* Noel), *i. 437*
Burges, Sir James Bland, *i. 314; Richard the First; Exodiad, i. 436, 437*
Burgoyne, General John, vi. 12
Burgundians, the, ii. 254, 297
Burke, Edmund, *i. 416;* iv. 75, *513;* v. 592; *Reflections on the Revolution in France, ii. 7; iii. 513*
Burkitt, Thomas, able seaman on the *Bounty*, v. 583
Burns, Robert, *Farewell to Ayrshire, i. 210;* Lewis's *Tales of Terror, i. 317;* referred to in *E. B. and S. R.*, i. 360, 362; *Farewell to Nancy*, iii. 147; *The Life and Age of Man, iii. 449;* Dr. Currie's *Life of*, vi. 174

Burrard, Sir Harry, *ii. 89*
Burton, Sir Richard F., *Arabian Nights*, *iii. 87*, *104*, *109*, *113*
Burton, *Anatomy of Melancholy*, *ii. 236*; *v. 543*
Burun, Ralph de, *iv. 543*; *vi. 411*
Busaco, battle of, *i. 470*
Busby, Dr. Thomas, *A New and Complete Musical Dictionary*; *The Age of Genius*; Drury Lane *Address*, i. 481, 485; iii. 55–58; translation of *Lucretius*, iii. 57
Busingen, *iv. 97*
Bute, John Stuart, Earl of, iv. 501, 510
Butler, A. J., *The Hell of Dante*, *iv. 245*; translation of *Francesca da Rimini*, *iv. 320*
Butler, Dr., Headmaster of Harrow ("Pomposus"), i. 17, 88, *89*, 90, 91, *93*, 94
Butler, Rev. Alban, *Lives of the Saints*, *vi. 32*, *33*
Butler, Samuel, *Hudibras*, *vi. 153*, *404*, *551*
Buxton, Fowell, *vi. 549*
Byng, George, M.P. ("the County Byng"), *vii. 67*, *68*
Byng, Admiral John, ii. *40*, 41
Byrne, editor of *Morning Post*, *i. 358*
Byrne, Mrs. (Charlotte Dacre), "Rosa Matilda," i. *306*, *357*, 370; *Hours of Solitude*, *i. 358*
Byron, Augusta Ada. *See* Lovelace, Lady
Byron, Cecilie, Lady (widow of Sir Francis Bindlose), *i. 101*
Byron, Charlotte Augusta (Mrs. Christopher Parker), *iii. 417*
Byron, Elizabeth, Lady (*née* Chaworth), *iv. 542*
Byron, Hon. Mrs. Frances (*née* Levett), vi. 410
Byron, Hon. George, *vi. 410*
Byron, George Anson, iii. xxi; vii. 41
Byron, Hon. Juliana, *iii. 381*
Byron, Lucy, Lady, *i. 101*
Byron, the Little Sir John, *i. 1*, *3*, *119*
Byron, Admiral the Hon. John, *iii. 381*, *417*; iv. 57; *vi. 410*; *Narrative* of his shipwreck in the *Wager*; *Voyage round the World*, *iv. 58*; vi. *102*, 121
Byron of Rochdale, 1st Lord (Sir John Byron of Clayton), i. *3*, *101*, *119*, 121; *vi. 294*, *495*
Byron, Sir Nicholas, *i. 3*
Byron, Richard (2nd Lord), *i. 3*, *101*; *iv. 14*; *vi. 294*
Byron, Sir Robert, *i. 101*
Byron, Sophia Maria, *vi. 410*
Byron, William (3rd Lord), *iv. 542*
Byron, William (5th Lord, "the wicked Lord Byron"), ii. 17; *iv. 58*, *542*; *vi. 121*, *410*, *497*
Byron, Hon. William, *iii. 381*
Byron, Sir William, *i. 121*
Byron, Lady (Miss Milbanke), *i. 260*, *301*, *359*; ii. x, *74*, *288*, *427*; iii. 411, *449*, 499; iv. *89*, 63, 184, *254*, *492*; *vi. 22*, *274*; her transcription of *Parisina*, iii. 499; "my moral Clytemnestra," *iv. 64*; "a poetess—a mathematician—a metaphysician," iv. 576; "Miss Lilac" of *The Blues*, iv. 570; on Byron's lameness, v. 470; *Remarks on Mr. Moore's Life, etc.*, *vi. 21*; and M. Baillie, *vi. 412*; patroness of the Charity Ball, vii. 71
Byron, Lord, *Diary* or *Journals* referred to, *i. 5*, *25*, *80*, *45*, *103*, *184*, *303*, *310*, *362*; *ii. 61*, *187*, *304*; iii. *46*, *50*, *70*, *105*, 149, 150, *157*, *165*, *210*, 218, 303, *305*, *307*, *308*, *311*, *314*, *411*, *495*; v. *28*, *61*, *78*, *159*, 199, *254*, *477*, *555*, *615*; *vi. 18*, *128*, *146*, *173*, *197*, *204*, *240*, *263*, *421*, *461*, *504*, *511*; *vii. 51*, *74*; *My Dictionary*, *vi. 381*
Byron, Mrs. (mother), i. 269, *336*; *iii. 449*; *iv. 543*; Byron's letters to, *i. 125*, *282*, *351*; ii. ix, *24*, *27*, *34*, *42*, *49*, *59*, *63*, *100*, *124*, *128*, *138*, 301; iii. *4*, *13*, 441, *450*; *vi. 128*, *195*, *565*; *furiosa*, vi. 30

"Byron's Pool," on the Cam, vi. 49
"Byron's Tomb," at Harrow, *i. 26*
Byzantium, ii. 337

C

Caballerías, the, ii. 47
Caballero, *Victoires et Conquêtes des Français*, ii. 94
Cabot, Sebastian, *iv. 262*
Cabotto, or Gavotto, Giovanni, *iv. 262*
Cadiz, ii. 63, 67, 77, 93; iii. 1
Cadmus, i. 148
Cæcina, Aulus, ii. 299
Cæsar, *i. 351, 422;* ii. 397; iv. 352; *v. 560;* vi. 139, 339, 404; *De Bello Gallico*, iv. 331
Caia river, ii. 45
Cain, iii. 32, 182; iv. 34, 48, 50; v. 5, 9, 197–275, 279, *306*, 469; vi. *385*, 444, *491; vii. 78;* Introduction to, v. 199; Dedication, v. 205; Preface, v. 207
Calderon, *El Mágico Prodigioso*, iv. 81; v. 470; *Los Cabellos de Absalon, iv. 100*
Caledonian Meeting, the, iii. 415
Caledonian Mercury, iii. 45
Calendario, Filippo, a stone-cutter, iv. 382
Calendario, Philip, a seaman, iv. 464
Calenture, the, v. 159; vi. 586
Calenus, A., *ii. 520*
Caligula, *ii. 408; iii. 455;* iv. 334; *v. 542;* vi. 276
Caliriotes (Albanese women), *ii. 183*
Callcott, Lady (Mrs. Maria Graham), iii. 532; *vi. 206, 207*
Callimachus, ii. 173; *vi. 445*
Callistratus, ii. 291
Calma, Abbé, *v. 211*
Calmana, Caimana, etc., Cain's twin sister, *v. 226*
Calmar, i. 177
Calmet, Augustine, *Dissertations sur les Aparitions, iii. 123*
Caloyer, Greek monk, ii. 130, 181; iii. 123
Calpac, centre part of Turkish headdress, iii. 119
Calpe's rock (Gibraltar), i. 378; ii. 89, 113, 455
Calprenède, M., *i. 398*
Calvert, Charles, actor, iv. 78; as "Sardanapalus," v. 2
Calvin, i. 417
Calvinism, Byron's, ii. 74
Calypso, ii. 118
Calypso's isle (Goza), ii. 118, 173; iii. 10
Camarases, John, translation of Ocellus Lucanus' *De Universi Natura*, ii. 198
Cambridge, Duke of, *iii. 145*
Cambridge, Rev. O. P., *iii. 107*
Cambridge University, i. 373, 392; Whig Club at, vii. *66*, 68
Cambyses, 2nd king of Persia, iv. 259
Camel, "ship of the desert," v. 606
Cameron of Fassieferne, John, ii. 292
Cameron of Lochiel, Donald, ii. 232, 292
Cameron, Sir Evan, ii. 232, 292
Camerotti di sotto, and *di sopra* (Venetian prisons), *iv. 364*
Camese, Albanian kilt, ii. 146
Camillus, ii. 518
Camoëns, Luis de, i. 78, 313, 320, 370
Campbell, J. Dykes, *iii. 538*
Campbell, Thomas, *i. 331, 435;* vii. 49; *Specimens of the British Poets, i. 198;* vii. 74, 75; a true poet, *i. 306; Pleasures of Hope*, i. 361; *ii. 169; iii. 459; Gertrude of Wyoming, i. 429;* ii. xiii, *23, 113;* vi. 39; *Hohenlinden, ii. 49; Lochiel's Warning*, ii. 292; iv. 235; *Elegy on Princess Charlotte's Death, ii. 450; Battle of the Baltic, ii. 459; Last Man, iv. 42;* referred to in *Don Juan*, vi. 6, 75, 444
Campo Formio, Peace of, *ii. 363*
Can Grande della Scala, v. 562
Canaries, Isles of the Blest, *vi. 169*

Candia, ii. 340; *v. 127*
Cangas, battle of, *ii. 46*
Cannæ, battle of, ii. 255
Canning, George, *New Morality*, i. *294*, 363; Gifford's support of, *i. 304*; his "colleagues hate him for his wit," i. 377; M.P. for Liverpool, *i. 497*; attempts to form coalition Ministry, *i. 497*; his duel with Perceval, ii. 79; *Needy Knife-Grinder* in *Anti-Jacobin*, *ii. 80*; praises *Bride of Abydos*, iii. 151, *197*; parodies Southey's *Elegy on H. Martin*, *iv. 482*; Pitt's "The Pilot that weathered the Storm," v. 568; *vi. 482*; and Roman Catholic Emancipation, v. 569; Byron on, *vi. 266*; Brougham and, *vi. 606*; quotes Christianity to sanction slavery, *vi. 649*; "the tall wit," vii. 54; "for War," vii. 30
Canova, Antonio, ii. 324, *369*, 370; iv. 174, 536
Cantabria, Favila, Duke of, *v. 558*
Cantemir, Demetrius, *History of the Growth and Decay of the Othman Empire*, vi. 259, 277
Canterbury, vi. 421, 422
Canzani, Lambro, iii. 194, 219
Cape de Verd Islands, *vi. 169*
Cape Gallo, iii. 248
Capena, ii. *416*, 516
Capo di Ferro, Cardinal, ii. 508
Capo d'Istria, Count, President of Greece, v. 575
Capote, Albanese cloak, ii. 132, 181; iii. 450
Cappelletti, Giuseppe, *Storia della Republica di Venizia*, iv. 327, *345*, *427*
Capperonier, M., *ii. 481*
Caracalla, ii. 517, 521; *iii. 180*
Caracci, Hannibal, *ii. 437*
Caractacus, vi. 497
Carapanos, Constantin, *Dodone et ses Ruines*, ii. *132*, 182
Carasman (or Kara Osman), Oglou, iii. 166
Caravaggio, vi. 502
Carbonari, the, *iv. 259*, *489*; v. 567
Cardan, *De Consolatione*, *ii. 236*
Carew, Thomas, *Poems*, *iii. 17*; *The Spark*, ii. 236
Carey, Henry, *Chrononhotonthologos*; *Sally in our Alley*, i. 413; *Namby Pamby, or a Panegyric on the New Versification*, *i. 418*
"Caritas Romana," ii. 437
Carlisle, taken by the Highlanders, *vii. 25*
Carlisle, Frederick Howard, 5th Earl of, i. 354, 370, 383; *ii. 23*, *234*; *vii. 78*
Carlisle, Lady, v. 329
Carlo Dolce, vi. 502
Carlowitz plain, iii. 455
Carlyle, Thomas, *i. 499*; *French Revolution*, *iv. 13*, *454*; *vi. 14*, *435*, *595*; *History of Frederick the Great*, *iv. 334*; *vi. 337*
Carmagnola, v. 179, 180
Carnarvon, 1st Earl of, *i. 336*
Caroline (of Anspach), Queen, *ii. 282*
Caroline (of Brunswick), Queen, i. *311*; *ii. 230*; iv. 555; *v. 15*, *206*, *569*; vi. *67*, 236, 275, *290*, 450, *451*; vii. 72, *78*
Carpenter, Dr. F. J., *Selections from the Poetry of Lord Byron*, *iv. 119*
Carr, Sir John (*Stranger in France*; *Travels*), i. *88*, 378, *879*; ii. *65*, 78
Carrara, Francesco Novello da (Signor of Padua), ii. 476, 482
Carreno, José Maria, Commandant-General of Panama, *v. 602*
Carrer, Luigi, *iv. 456*, *457*, *536*
Carrer Museum, Venice, *iv. 457*
Cartaginense, Il, *vi. 91*
Carteret, Lord, *i. 418*
Carthage, iv. 251; vi. 348; burning of, v. 512
Carthaginians and Irish, vi. 337
Carttar, Joseph, coroner for Kent, vi. 265
Carus, Rev. W., *Memoirs of the Life of the Rev. Mr. Simeon*, *i. 417*

Carver, William, *vii. 22*
Cary, *New Pocket Plan of London, Westminster, and Southwark, vi. 434*
Cary, Rev. Henry Francis, *Dante*, iv. *23*, 313; *Memoir of*, iv. 314
Carysfort, John Joshua Proby, 1st Earl of, *i. 445*
Casaubon, *ii. 518*
Casemate, a, vi. 305
Cash, power of, vi. 458
Casimir V., king John, of Poland, iv. 201, 205, 211, 212
Cassander, *v. 487*
Cassandra, *i. 377*; iv. 243
Cassiodorus, *Tripartita*, ii. 521; *iii. 306*; *iv. 386*
Cassius, *ii. 374*; *iv. 120, 386*
Castelar, Emilio, *Life of Lord Byron, ii. 374*
Castellan, Antoine Louis, *Lettres sur la Morée, etc., iii. 249, 270*; *Mœurs des Ottomans, iii. 480*
Castelnau, Marquis Gabriel de, *Essai sur L'Histoire ancienne et moderne de la Nouvelle Russie*, vi. 264, *304, 305–307, 309–313, 315–317, 319, 320, 331–335, 340, 343, 344, 352, 356, 358, 359, 362, 365, 366–368*
Castéra, J. H., *Vie de Catherine II., vi. 370, 392*
Casti, *Animali Parlanti*, iv. 156
Castiglione, Marchesa, iv. 157
Castlereagh, Lord, *ii. 342*; iv. 476; vi. *4*, 7, 264, 389, 418, 450; vii. 20, 30, 65, 81
Castri, village of, ii. *61*, 85, 92, 189
Castriota, George (Scanderberg or Scander Bey), ii. 124, 173
Catalani, Angelica, i. 346; *v. 562*
Cataneo, Maurizio, *iv. 150*
Cathay, vi. 457
Cathcart, Lord, *i. 468, 488*
Catherine II. of Russia, ii. 193, 198, *200*, 282; v. 550, 564; vi. *313, 333*, 351, 370, 381, 383, 387–399, 406, 411, 413, 414, 439
Catholic Claims, *iv. 561*
Catholic Emancipation, iv. 503; *v. 569*; vi. 506
Catilina, *iii. 117*
Catinat, Maréchal Nicholas, *Mémoires, iv. 170, 514*
Cato, i. 449; ii. 514; *iv. 258*; v. 506; vi. 270, 303
Catullus, *v. 613*; vi. 26, 139; vii. 17; *Ad Lesbiam*, i. 72; "Lugete Veneres, Cupidinesque," i. 74; "Mellitos oculos tuos, Juventi," i. 75
Caucasus, Mount, i. 378; v. 17, 30, 57, 294
Causeus, *Museum Romanum, ii. 509*
Cava, the Helen of Spain, ii. 46, 89; iv. 334
Cava, battle of, *vi. 14*
Cava, kava, or ava, a Tongan intoxicating drink, v. 600
Cavalier, a military earthwork, vi. 352
Cavalier Servente, iv. 165, 172
Cavalli, Marquis Antonio, iv. 547
Cawthorn, James, i. 294, 387, 453; ii. ix, x; *vii. 9*
Cayster river, ii. 182
Ceccho, Captain, ii. 477
Cecilia Metella, tomb of, ii. 402–405
Cecrops, i. 462
Cellini, Benvenuto, v. 471, *516, 518, 521*
Ceneda, Lorenzo, Count-bishop of, iv. 332
Centaur, H.M.S., wreck of, *vi. 90, 92, 94–96, 99, 110*
Century Dictionary, ii. 135; *v. 135*
Century Magazine, iii. 435
Cephalonia, *ii. 125*; vii. 83
Cephalus, ii. 178
Cephisus river, i. 459; iii. 272
Ceraunian mountains ("Chimæra's Alps"), ii. 131, 181
Cerement (searment), ii. 154
Ceres, vi. 129; "fell with Buonaparte," vi. 383
Cerigo, island of, ii. 167
Certaldo, Boccaccio's tomb at, ii. *373*, 499
Certosa Cemetery, *i. 21*
Cervantes, *Don Quixote, i. 299*; ii. 89, 178; vi. 303, 483

Cesarotti, ii. 496 ; *iv. 457*
Cesi, Pietro, President of Romagna, *vi. 212*
Cevallos, Don Pedro de, *i. 338*
Chad, G. W. *vi. 574*
Chæronea, ii. 294
Chalmers, George, *iv. 513 ; The Life of Mary Queen of Scots*, vii. 53
Chambrier, M., *iv. 514*
Champion, The, iii. 532–535 ; vii. 37, 38
Champollion, Jean François, *v. 603*
Chandler, Dr., *Travels in Greece*, ii. 172, 189
Chantrey, Sir Francis, vii. 49
Chaponnière, J. J., editor of *Advis et Devis de l'ancienne et nouvelle Police de Genève, etc.*, iv. 5
Chappell, William, *Old English Popular Music, vi. 145*
Charity Ball, The, vii. 71
Charlemagne, iv. 287–290 ; vi. 507
Charlemont, Lady, *iii. 105 ;* iv. 569 ; vi. 215
Charles I., i. *2, 3, 101*, 120 ; *v. 560 ;* vii. 35, 36
Charles II., i. *2*, 123, *198 ; v. 487*
Charles III., Duke of Savoy, iv. 4, 10
Charles IV. of Spain (Connétable de Bourbon, Comte de Montpensier), *ii. 390 ;* iv. 258 ; v. 495, *498*, 515–518, *520*
Charles V. of Spain, *ii. 453 ;* iii. 308, 309 ; *v. 499, 549*
Charles VII. (Duke of Lorraine), *iii. 458*
Charles VIII. of France, ii. 504
Charles IX. of Sweden, *v. 371*
Charles XII. of Sweden, *i. 107 ;* iv. 202, 207, 233 ; v. 551 ; vi. 362, *363*
Charles of Anjou, ii. 494
Charles of Saxony, Prince, *vi. 605*
Charles the Bold, ii. 297
Charles, Prince (the Pretender), *i. 178*
Charles Edward, Prince, *ii. 369*
Charles, R. H., translation of Dillman's *Ethiopic Text* (*Book of Enoch*), *v. 302*
Charlotte, Princess, wife of Tzarovitch Alexey, *vi. 417*
Charlotte of Wales, Princess, ii. 313, 450 ; iii. 45, 376 ; vii. *85*, 78
Charlotte, Queen, *iii. 4*
Charrière, E., *La Vie vaillant Bertran du Guesclin, v. 549*
Chateaubriand, François René, Vicomte de, *ii. 190 ; iii. 195, 431 ;* v. 538, 539 ; *Les Aventures du dernier Abencerrage, v. 558 ; Congress, etc.*, v. *562, 567*, 575 ; *Les Martyrs ou le Triomphe de la religion chrétienne*, v. 575
Châteauneuf-de-Randon (Lozère), *v. 549*
Chatham, Earl of, i. 113 ; *iv. 510 ;* vi. 478 ; vii. 28
Chaucer, mentioned in *Hints from Horace*, i. 395, 420 ; his use of the word *lemman, ii. 22 ; Canterbury Tales, ii. 155 ; vi. 62 ; vii. 27 ;* the nightingale's "merry note," *iii. 170 ; terza rima*, iv. 313 ; *Compleint to his Lady*, iv. 239 ; *Wife of Bath*, iv. 484
Chaumont, Treaty of, *v. 550*
Chaworth, George, Viscount, *iv. 542*
Chaworth, Mary Ann (Mrs. Chaworth-Musters), i. 52, 189, *192*, 210, 239, *277*, 282, 283, 285, 475 ; ii. 18, *29*, 421 ; iv. 31, 32, 35, 36, 39, *542 ;* Byron's "bright morning star of Annesley," iv. 38
Chaworth, William, *i. 189 ; ii. 17 ; iv. 542*
Cheltenham, *v. 609*
Chemnitz, battle of, *v. 371*
Cheops, king, vi. 79
Cherbuliez, J. L. A., *vi. 461*
Chermside, Sir Herbert Charles, Governor of Queensland, *vi. 497*
Chermside, Lady (*née* Webb), *vi. 497*
Cherry, Andrew, *The Travellers ; Peter the Great*, i. *306*, 345
Cherubim, the, v. 228

Cherubini, his opera *Les Abencerages*, *v. 558*
Chester Mysteries, *vi. 551*
Chester Plays, v. 200, *207*
Chesterfield, 4th Earl of, *Letters*, i. 415; vi. 525
Chesterfield, Philip Henry, 5th Earl of, President of the Four-Horse Club, vii. 26
Chetsum, Rev. David, *ii. 283*
Chevalier, Le, *iii. 13*
Chezy, A. L., Jāmī's *Medjnoun and Leila*, *iii. 160*
Chiaus, a Turkish messenger, iii. 113
Chichester, Lady, *ii. 23*
Chichester, Mrs., *i. 350*
Childe Harold, Introduction to Cantos I. and II., ii. ix–xv; Notes on the MSS. of, ii. xvi–xx; Itinerary, ii. xxi–xxiv; Preface to Cantos I. and II. ii. 3–8; Canto I., ii. 15–84; Notes on Canto I., ii. 85–95; Canto II., ii. 99–163; Notes on Canto II., ii. 165–208; Introduction to Canto III., ii. 211–214; Canto III., ii. 215–289; Notes on Canto III., ii. 291–307; Introduction to Canto IV., ii. 311–315; Original Draft Canto IV., ii. 316–319; Dedication of Canto IV., ii. 321–326; Canto IV., ii. 327–463; Notes on Canto IV., ii. 465–525; referred to, i. *5, 232, 277, 282, 324, 355, 366, 368, 379,* 387, 453–455; iii. xix, *1, 2, 4,* 5, 7, *8,* 11, 12, *13,* 14, *19,* 21, 23, 24, *90, 91, 96, 107, 120, 121, 123, 129, 134, 145, 165, 168, 210,* 225, *336, 395, 417, 450, 459, 460, 470, 480, 485, 495,* 499, *521;* iv. 6, *34, 40, 41, 53–59, 62, 63, 65,* 79, *87, 100, 104, 105, 127, 131, 132, 139,* 155, *162, 166, 173, 193, 194, 196,* 238, 244, *257, 266, 271, 275, 304, 364, 397, 404, 413, 422, 425, 426, 446, 456,* 471, *529, 536, 578, 580;* v. *27, 73, 126, 139, 149, 153, 157, 163,* 333, *365, 408, 500, 556, 607, 610, 612, 615;* vi. xv, xvii, *12, 13, 48, 74, 84, 116, 149, 186, 200, 212, 234, 303, 382, 384, 419, 424, 434, 476, 539, 558;* vii. *7, 37, 49,* 51, *55, 58*
Childe Harold's Good Night, ii. 26; *vii. 6*
Childish Recollections, i. *17,* 84–106; ii. *8, 12,* 95; *iii. 324*
Children of Apollo, i. 294, *342, 445*
Childs, George W., *vii. 63*
Chili, Independence of, v. 556
Chillon, Castle of, ii. *303,* 304; iv. 3, 4, 18
Chimariot mountains, ii. 131, 181
Chinazzo, David, *The War of Chioza*, ii. *338,* 477
Chioggia (Chioza), war of, ii. 338, 476, 497
Chisholm, G. G., ii. xxiv
Chiswick Press, i. xi
Choiseul-Gouffier, Count, *Voyage Pittoresque de la Grèce*, *ii. 168; iii. 295; vi. 151*
Chouet, *i. 414*
Chrematoff, vi. 307
Christian, Charles, *v. 622*
Christian, Edward, Chief Justice of Ely, *v. 588;* editor of *Blackstone's Commentaries*, *v. 622*
Christian, Fletcher, mate of the *Bounty*, v. 581–584, *588;* short account of, v. 622
Christian Observer, iii. 377
Christians of Ewanrigg, the, *v. 622*
Christodoulos, an Acarnanian, Περὶ Φιλοσόφου, κ.τ.λ., ii. 198
Christopher Caustic's *Terrible Tractoratian, etc.*, *i. 307*
Chronique de Bayart, *v. 515*
Chryseus, *ii. 462*
Chrysostom, vi. 28
Chulos, footmen, *ii. 67, 71*
Church, Rev. A., *Pliny's Letters*, *ii. 380*
Churchill, Charles, iv. 45, *51;* v. 337; *Prophecy of Famine*, *iv. 14; The Times*, *iv. 21; The Candidate*, iv. 46; *The Farewell*, *iv. 174*
Churchill, Charles, master-at-arms on the *Bounty*, v. 583

Churchill's Grave, iv. 45, *51*, *71*, *230*, *266*; v. 337; *vi. 401*
Cibber, Colley, *The Provoked Husband*, *i. 399*; *Lives*, *iii. 280*
Cicero, "Tully's fire," i. 29; Addison on his puns, *i. 398*; Sulp. Severus' letter to, *ii. 133*; *In Verrem*, *ii. 168*; speeches in the Forum, ii. 301, 413; *De Finibus*, *ii. 345*; *Epist. ad Familiares*, ii. 362; *Epist. ad Atticum*, ii. *384*, 509; "Alas, for Tully's voice," ii. 392; *In Catilinam*, ii. *396*, 510; *Academ.*, *ii. 399*; Middleton's *Life* quoted, *ii. 408*; site of his villa, ii. 455, 522; Romans and the theatre, ii. 492; *De Divinat.*, ii. 510; *vi. 585*; *De Suo Consulatu*, ii. 510; *De Legibus*, *ii. 519*; *De Naturâ Deorum*, *iv. 115*; *Epist.*, *iv. 120*; *Pro Sexto Roscio*, *Amerino*, *iv. 438*; Diodorus Siculus contemporary with, v. 3; "the topical memory of the ancients," *vi. 16*
Cicisbeo, origin of the word, iv. 171
Cicogna, E. A., *Personaggi illustri della Venezia patrizia gente*, *iv. 457*; *Inscrizioni Veneziane*, *v. 123*
Cicognara, Leopoldo, Conte de, ii. 324, 472; *iv. 456*, *457*
Cicognini, Giacinto Andrea, *Convitato di Pietra*, vi. xvi
Cid Hamet Benengeli, i. 299
Cilicia, v. 4, *24*
Cimon, *iv. 108*
Cincinnatus, iii. 314; v. 571
Cinna, *ii. 393*
Cintio Giraldi, *Nouvelles*, v. 471
Cintra, Convention of, ii. xi, 38, 39, *65*, 86; mountain, ii. 31, 34; Royal Palace at, ii. 37
Circassia (Franguestan), iii. 111; *vi. 279*
Circe, *v. 573*
Cisternes, Raoul de, *Le Duc de Richelieu*, *vi. 333*
Ciudad Real, *ii. 89*
Ciudad Rodrigo, fall of, *i. 496*; *vi. 69*
Civil Wars, the, *i. 3*
Civitella, village of, ii. 523
Civran, *iv. 331*
Claiborne, W. C. C., Governor of Louisiana, *iii. 297*, *298*
Clairmont, Jane (her transcription of *Childe Harold*, Canto III.), ii. *145*, 211, 214, *216*, *217*, *230*, *232*, *288*, *304*; iv. 3, 70
Clancarty, Lord, *vi. 374*
Clare, John Fitzgibbon, 1st Earl of, i. 100
Clare, John Fitzgibbon, 2nd Earl of ("Lycus"), i. xi, 96, 98–100, *128*, 200, 222
Clarence, Duke of, vi. 60, *451*
Clarendon, *History of the Rebellion*, *i. 3*
Clarens, ii. 277, 304; *iv. 18*
Clark, J. W., Cambridge, *vi. 433*
Clarke, Edward Daniel, *Travels in Various Countries*, i. 455; ii. *168*, 172, 204; iii. 75, *94*, 151, *272*, *295*; *vi. 171*, *204*, *211*; *The Tomb of Alexander*, *etc.*, *v. 542*
Clarke, Hewson, i. 373–375, 383; ii. 213
Clarke, John, *i. 406*
Clarke, J. S., *Memoir of William Falconer*, *ii. 169*
Clarke, Mary Anne, *i. 391*
Claude Lorraine, *ii. 168*; vi. 502
Claudian, ii. 412; *In Ruffin.*, *v. 289*; *Epigrammata*, *v. 562*
Claudius, ii. 520
Clayton, Sir Richard, *Critical Enquiry into the Life of Alexander the Great*, *vi. 226*
Clement XII., Pope, *ii. 389*, *432*; *v. 521*
Cleon, ii. 190
Cleonice, *iv. 108*
Cleopatra, i. 490; ii. 397; iii. 11; v. 484; vi. 269; her mummy in the British Museum, v. 542
Clermont, Mrs., *vi. 22*
Cleveland, Duchess of, *iv. 541*
Clinton, George, *Memoirs of the Life and Writings of Lord Byron*, iii. 443, *447*; v. 581
Clitumnus river, ii. 379–381
Clodius, i. 351; *iv. 352*; *vi. 139*

Clootz, Jean Baptiste, Baron de (Anacharsis Clootz), vi. xviii, 13
Club, Byron's definition of a, i. 407
Clusium, iv. 334
Clytemnestra, *ii. 426*
Clytus, *ii. 124*
Coalition Ministry, the, *i. 500*
Cobbett, William, *i. 297*; ii. 40; *v. 572*; *vi. 390*; vii. 65, *67*, 68
Cobbett's Weekly Register, v. 540, *572*; *vi. 266*
Cochineal, kermes, vi. 575
Cochrane, Thomas, Lord, iv. 111; *vi. 67*
Cockburn, Admiral Sir George, *ii. 239*
Cockburn, Mrs. Robert (Mary Duff), *i. 192*
Cocker, *Arithmetic*, vi. 601
Cockney School, the, *iv. 339*
Coehoorn, Baron Menno van, a Dutch military engineer, vi. 344
Cœlius Antipater, *Annales*, *ii. 378*
Cohen, Francis (afterwards Sir F. Palgrave), translation of *Old Chronicle* (Marino Faliero); *Rise and Progress of the English Constitution*; *History of the Anglo-Saxons*, iv. 462
Coke on Littleton, vi. 568
Colbleen mountain, i. 194
Cole, W., boatswain on the *Bounty*, v. 583
Colcorton, Memorials of, *iv. 585*
Coleridge, Miss Edith, *iii. 454*
Coleridge, Hartley, *Essays*, *ii. 331*; *First Visit to the Theatre in London*, *v. 474*
Coleridge, H. N., *Study of the Classics*, *vi. 117*
Coleridge, Sara, *i. 489*
Coleridge, Mrs. S. T., *iv. 521*
Coleridge, Samuel Taylor, *The Devil's Walk*, *i. 31*; *vii. 21*; Byron and, *i. 305*, *365*; iii. 444; vi. 74; nitrous oxide, *i. 307*; *Poems*, *i. 315*, *316*; *ii. 22*; referred to in *English Bards, and Scotch Reviewers*, i. 316, 369; on Monk Lewis, *i. 138*; *Letters of*, *i. 318*; *ii. 401*; *iv. 225*, *585*; *v. 175*, *544*; *vi. 350*, *421*; *Table Talk of*, *i. 318*; iv. *318*, *339*, 485; *v. 175*; *vi. 152*; Cottle's *Early Recollections of*, *i. 329*; *Anima Poetæ*, *i. 367*; *ii. 113*, *256*; *iv. 587*; *vi. 91*; and Charles Lloyd, *i. 368*; *Frost at Midnight*, *i. 369*; Sir J. Bland Burges, *i. 427*; on dancing in Germany, i. 475; on Kotzebue, *i. 489*; *Biographia Literaria*, *i. 489*; *iii. 435*; vi. 4, 39, *167*, *168*, *175*; *Ancient Mariner*, *ii. 22*; iv. 22, 27, *104*, *225*, *230*, *506*; *vi. 106*, *114*; Lamb's apology for, *ii. 22*; *Christabel*, *ii. 134*, *274*, *360*; iii. 443, *471*, *476*, *511*, *519*, 537; *iv. 20*, 82, *224*; v. 281; vi. *243*, 279; vii. 45; *Hymn before Sunrise in the Valley of Chamouni*, *ii. 254*; *iv. 110*; *Dejection: An Ode*, *ii. 264*; *vi. 39*; *The Friend*, ii. *281*, 301; *vi. 174*; *Lines to Nature*, ii. 302; *vi. 179*; "Oh for one hour of *The Recluse*," *ii. 357*; Boccaccio, *ii. 374*; *Essays on His Own Times*, *ii. 397*, *401*; a Parliamentary reporter, *ii. 401*; *Kubla Khan*, *ii. 416*, *418*, *447*; *iv. 267*; v. 73, 277; *Israel's Lament*, *ii. 450*; his influence on Rogers, iii. 320; *Lines to a Gentleman*, *iii. 336*; Byron's letters to, iii. 441; *iv. 338*; Byron's beneficiary, iii. 444; "Apostacy and Renegadoism," *iii. 488*; *Songs of the Pixies*, *iii. 524*; *Zapolya*, *iv. 24*; *Sibylline Leaves*, *iv. 42*; *Religious Musings*, *ibid.*; depreciates Voltaire, *iv. 184*; "No more my visionary soul shall dwell," *iv. 225*; on Walpole's *Mysterious Mother*, *iv. 339*; author of the libel on Shelley? iv. 475; *The Plot Discovered*, *etc.*, *iv. 512*; *Miscellanies*, *etc.*, *iv. 515*; Hazlitt on, *iv. 518*; the result of pantisocracy, *iv. 521*; on Southey's *Life of Wesley*, *iv. 522*; translates Schiller's *Piccolomini*, *iv. 566*; *Lectures*

of 1811–1812, iv. 575; his visit to the Beaumonts, *iv. 585; Pains of Sleep, v. 78;* on Keats and Adam Steinmetz, "There is death in that hand," *v. 175;* and Pitt's description of Napoleon, *v. 544; Critique* on Maturin's *Bertram*, vi. xvii, *4; Morning Post*, vi. 175; his marriage, *ibid.;* "hath the sway," vi. 445; *Literary Remains, vi. 576;* his note-books, *vii. 18;* Mackintosh on, *vii. 32*
Coligny, *vi. 246*
Coliseum (or Colosseum), Rome, ii. 423–435; iv. 131
Collegio dei Signore di notte al Criminal, *iv. 427*
Colleoni, Bartolommeo, iv. 336, 392
Collier, Jeremy, *Short View of the Immorality and Profaneness of the English Stage*, i. 416; *Shakespeare, vi. 502*
Collignon, Maxime, *Histoire de la Sculpture Grecque, ii. 365, 432, 445*
Collini, Mdlle., i. 348
Collins, *Ode to Pity, ii. 84; How Sleep the Brave, ii. 50; Ode on the Death of Mr. Thomson*, iii. 50; *Irish Eclogues*, iii. 224
Collins, *Peerage, vi. 410*
Colman the younger, George, i. *306*, 343; *iv. 75; The Iron Chest; Heir-at-Law*, i. 343; *John Bull, or An Englishman's Fireside*, i. 343, 400; *The Review, or the Wags of Windsor*, iii. 435; *Love Laughs at Locksmiths*, vi. 308
Cologne, *vi. 419*
Colonna, Cape, ii. 156, 169; iii. 86, *134*
Colonna de' Francesi, La (Ravenna), vi. 212
Colonna, Vittoria, *iv. 262*
Columbia, Republic of, *v. 555;* vi. 456
Columbus, Christopher, iii. 76; *iv. 262;* vi. 552
Columella, *De Re Rustica, ii. 488*
Comboloio, a Turkish rosary, iii. 181, 275
Commodus, iv. 334
Comnena, Anna, *Alexiad*, ii. 202
Complaint, The, iv. 220
Compostelli, Pietro de, *iv. 448, 467*
Conan the Jester, v. 209
"Concision" used for "conciseness," vi. 550
Condé, Prince de, iv. 262
Condolatory Address to Sarah, Countess of Jersey, on the Prince Regent's returning her Picture to Mrs. Mee, vii. 37
Condorcet, Marie Jean Antoine, Marquis de, President of Legislative Assembly in 1792, vi. 13
Conduit, Mrs. (Catherine Barton), *vi. 400*
Congreve, i. *198*, 306, *349, 416;* vi. 510
Congreve, Sir William, inventor of "Congreve rockets," vi. 50
Conquest, The, vii. 82
Consiglio Minore (Venice), *iv. 345*
Consiglio dei Dieci. *See* Council of Ten
Constable, Archibald, *i. 310, 436*
Constans, ii. 520
Constant, Henri Benjamin de Rebecque, v. 566, *567*
Constantine, Emperor, ii. *336*, 520
Constantine, Grand-Duke, *v. 564*
Constantinople (Istambol, Ἐστάμπολις), i. 378; ii. 152, 194; iii. 17, 21; vi. 219
Constitutionel, Le, v. *566*, 577
Contarini, Doge Andrea, ii. 477, 497
Contarini (afterwards Foscari), Lucrezia, v. 115, 130
Conti, *v. 371*
Contrario, Ugoccion, *iii. 506*
Cook, Captain, i. 325; v. 582; *vi. 19;* voyage in the *Resolution, v. 588, 605*
Cook, Dutton, *A Book of the Play, i. 414*
Cooke, George Frederick, i. 46, *344; iv. 338*
Cookery, science of, vi. 561
Cooper, actor, iv. 324
Copenhagen, bombardment of, i. 468; *v. 588*

Copernicus, *i. 402*
Copet, *iv. 53;* vii. 50
Coray, Diamant or Adamantius, *Bibliothèque Hellénique*, ii. 196–199, 203
Corday, Charlotte, *vi. 14*
Cordoba, *ii. 54*
Corfu, ii. 193
Corfu, Giovanni da, iv. 464
Corinth, ii. 363; iii. 440–496; Gulf of, *ii. 60*
Corinthian brass, vi. 284
Corinthians, v. 262
Coriolanus, ii. 286, 452; iv. 338; v. 27
Cork Convent, ii. 35, 86
Cork and Orrery, 8th Earl of, *vi. 504*
Cork and Orrery, Mary, Countess of ("Countess Crabby"), vi. 504
Cornaro, Flaminio, *Ecclesiæ Venetæ, v. 123*
Cornaro, Marco, iv. 402, 465
Cornelia, daughter of Metellus Scipio, and widow of P. Crassus, *iv. 264*
Cornelian, The, i. 66, *240;* iii. 48
Cornwall, Barry. *See* Procter, B. W.
Cornwall wreckers, ii. 141, 182
Coron, or Corone (the ancient Colonides), iii. 249
Corresponding Society, The, iv. 516
Corsair, i. 388, *457; ii. 252;* iii. xix, *46, 49*, 217–229, 303, 319–321, *409;* v. 584; *vi. 132*
Corsi, Cardinal, ii. 495
Cortejo, Spanish, vi. 55
Cortes, v. 555
Cosmo II., ii. 499
Costerden, Elizabeth, *vi. 294*
Costerden, William, *vi. 294*
Cotta, v. 81, 108
Cottle, Amos, *Translation of the Edda of Sæmund*, i. *314*, 328, *329, 403*
Cottle, Joseph, *Alfred; The Fall of Cambria*, i. 328, *436; Early Recollections of Coleridge, i. 329*
Cotton, Mrs., of Worcester, *iii. 209*
Couch of Hercules, *vi. 220*
Coulman, M. J. J., *iv. 543*
Council of Ten (Il Consiglio dei Dieci), iv. *363, 866, 385*, 399, *441, 448*, 465, 470; v. 115–118, 169
Courier, The, i. 423, 436; ii. xii; iii. *45*, 377, *488*, 534; iv. 477–479, *482;* v. 203; vi. *4*, 12
Courland, Anne, Duchess of (Empress of Russia), vi. 417
Courland, Frederick William, Duke of, vi. 417
Courland, James, 3rd Duke of, vi. 417
Courlande, Pierre, last Duc de, *vi. 417*
Courrier, v. 566, 577
Courtney Melmoth. *See* Pratt, Samuel Jackson
Courtney, W. P., *English Whist, vi. 507*
Coutts, Mrs., *iv. 541;* Byron's "Mrs. Rabbi;" *Vivian Grey's* "Mrs. Million," vi. 504
Covent Garden Theatre, O.P. riots at, *i. 347; vi. 11; Manfred* at, iv. 78; Lee's *The Three Strangers* at, *v. 337*
Cowley, Abraham, *i. 403; vi. 166; Davideis, i. 436*
Cowley, Henry Wellesley, 1st Baron, *ii. 79*
Cowley, Mrs. Hannah (*née* Parkhouse), *i. 314; The Belle's Stratagem, i. 358, 403; Siege of Acre, i. 436*
Cowley, W. D., translation of Parrot's *Journey to Ararat, v. 294*
Cowper, Joseph Meadows, *Memorial Inscriptions, etc., vi. 422*
Cowper, Lady (afterwards Palmerston), *i. 301*
Cowper, William, mentioned in *English Bards, and Scotch Reviewers*, i. 362; *The Task*, iv. 174; vi. 348; Hayley's biography of, *i. 321; Milton, v. 218*
Coxe, William, Archdeacon of Wilts, *Trav. Switz., ii. 385; Memoirs of John, Duke of Marlborough*, vi. 174

Crabbe, George, i. *306*, 365; vi. 6, 75; vii. 49; *Resentment*, iii. 128
"Crane," to, vi. 524
Crashaw, Richard, vi. 166
Crassus, ii. 405; *iv. 264*
Creech, Thomas, *Translation of Horace*, vi. 247
Crema, v. 138
Cremâ, Augustinus de, *ii. 340*
Creon, king of Corinth, *i. 170*
Crespan, Gio., *Della Vita e delle lettere di Luigi Carrer*, *iv. 457*
Crespi, the tenor, *vi. 206*
Cressy, battle of, i. 2
Crete, *v. 127*
Creusa, i. 159
Crib, i. 466
Critical Review, iii. *473*, 499, *518*; iv. 6, *13*, *27*, 81, *99*
Crœsus, iii. 519
Croker, John Wilson, *ii. 4*, *187*; iii. *157*, 217; iv. *74*, 157, *339*; *v. 546*; *vi. 432*; vii. 49; article on Keats in *Q. R.*, *vi. 445*; *vii. 76*
Croly, D.D., Rev. George, *Paris in 1815*; *Catiline*; *Salathiel*; *The Angel of the World*, vi. 444, *445*
Cromwell, Oliver, i. 122, 123; ii. 292, 394, *453*; iv. 334; *v. 560*; vi. 174; *vii. 35*
Cronaca Augustini, *v. 190*
Cronaca Dolfin, v. 117, 118, *121*, *172*
Crosby and Co., B., i. xii, *234*
Crosby's Magazine, *i. 868*
Crossing the Line, v. 616
Croupade, ii. 70
Crousaz-Crétet, Léon de, *vi. 264*
Cruikshank, drawing of Jackson's rooms, *i. 434*; frontispiece to Rowfant Library Catalogue, *iv. 508*
Crusaders, the, *i. 117*
Cruscanti, the, *iv. 152*
Crusius, Martinus, *Turco-Græcia*, *iii. 122*
Ctesias of Cnidos, *Persica*, v. 3, 4, *11*; *vi. 122*
Ctesilaus, *ii. 431*
Cuba, *iii. 296*
Cuesta, ii. 89
Culloden, battle of, i. 173; ii. 292; *vi. 12*
Cumberland, Ernest Augustus, Duke of, and King of Hanover, gazetted Field-Marshal 1813, vii. 31
Cumberland, William Augustus, Duke of, vi. 12
Cumberland, Princess Olive of, *iv. 541*
Cumberland, Richard, *Wheel of Fortune*, i. 45, *344*; referred to *in English Bards, and Scotch Reviewers*, i. *306*, *314*, 343; *The West Indian*; *The Jew*, *i. 344*; and Townsend, *i. 403*; *Observer*, *i. 414*; *iii. 85*; *Exodiad*; *Calvary*, *i. 436*
Cumourgi (Courmourgi or Cumurgi), Ali, iii. 442, 455
Cunningham, Allan, *vi. 8*
Curll, a bookseller, i. 220, 326
Curran, John Philpot, *ii. 236*; iv. 561; vi. 450; *Life of*, iv. 555; "Longbow from Ireland," vi. 509
Currie, M.D., James, *Works of Robert Burns, with an Account of his Life, etc.*, vi. 174
Curse of Minerva, i. *378*, 451–474; ii. ix, *33*, *106*, *107*, *168*, *192*, *252*, *366*; iii. 270
Curtis, Sir William, v. 578; *vii. 68*
Curtius, Q., *Hist. Alexand.*, *vi. 226*
Curwens of Workington Hall, the, *v. 622*
Curzon, *Visits to Monasteries of the Levant*, ii. 294
Cuvier, le Bon G., *Recherches sur les Ossemens Fossiles*, etc., v. 210; vi. 385, 415
Cyanean Symplegades, *vii. 10*
Cyanometer, *vi. 216*
Cyaxares, *v. 107*
Cybele, ii. 328
Cyclades, vi. 118, 203
Cymar, or simar, a shroud, iii. 143
Cymbeline, *vi. 487*
Cypress tree, "the only constant mourner o'er the dead," iii. 99
Cyprus, iv. 400

Cyrus, king of Persia, v. 5; vi. 572
Czaplinski, Governor of Poland, *iv. 211*

D

d'Abrantès, Duke (Junot), *ii. 39, 40*
d'Acerenza, François Pignatelli de Belmonte, Duc, *vi. 417*
d'Acerenza, Jeanne Catherine, Duchesse, *vi. 417*
Dacians, the, *ii. 412*
Dacier, M., i. 402; *Aristotle, vi. 182*
Dacre, Charlotte. *See* Byrne, Mrs.
Dacre, Lady (Mrs. Wilmot), vii. 48
D'Alembert, Jean-le-Rond, ii. 209; *v. 554; vi. 63*
Dalkeith, Countess of, *i. 310*
Dallas, Rev. Alexander, i. 387; ii. xvi
Dallas, Judge, *i. 495*
Dallas, R. C., his copy of *British Bards*, i. xiv, 293, *298*, 322; Byron's letters to, i. 294, *347, 359, 404*; ii. xi, xii, xiv, xviii, *15, 24, 30, 32, 37, 65, 73, 83*, 95, *104, 105, 161–163*, 208; *iii. 129; iv. 125; vii. 9*; Fitzgerald's and Byron's *jeux d'esprit, i. 298; Recollections of the Life of Lord Byron*, i. *305*, 387; ii. ix–xii, xiv, xv, 89, *104, 120, 176; iii. 107*; iv. 446; *MS. of Childe Harold*, ii. xvi, *15*, 16, 17, 19, 22–24, 27, 29, 30, 32, 33, 37, 38, 41–43, 45, 46, 48–52, 54, 56, 57, 60, 62, 64, 66, 82, 83, 100–102, 105–107, 110, 112–116, 126, 131, 135, 138–140, 146, 147, 149, 150, 155, 157, 159–162, 328, 329, 336, 341, 342, 352, 370, 373, 382, 385, 413, 419, 421, 443, 451, 458, 460; a suppressed Note on Spain and Portugal, ii. 87; on *Cain*, v. 199; certain "ludicrous stanzas" of *The Island, v. 615; MS. of The Island*, v. 587, 589, 590, 592, 595–597, 600–604, 611, 612, 615, 621, 625, 632, 636, 637, 639; *Don Juan MS.*, vi. 143, 144, 150, 159, 167, 168, 170; "Yes! wisdom shines in all his mien," vii. 12; *MS. of On a Royal Visit, etc., vii. 86*
Dallas, Robert, *iii. 18*
Dallaway, Rev. James, *Constantinople Ancient and Modern, iii. 90, 166*
Dalrymple, Sir Hew, *ii. 39, 40*
dal Sale, Alberto, *iii. 506*
Dalzell, Sir George, *Shipwrecks and Disasters at Sea*, vi. *87, 89–92, 94–96*, 99, *102–110, 112*
Damætus, i. 128
Damas d'Antigny, Joseph Elizabeth Roger, Comte de, vi. 312
Damascus, *ii. 151*
Damon, *i. 175*
Dampier, discoverer of the bread-fruit, *v. 596*
d'Ancona, A., *Manuale della Letteratura Italiana, iv. 536*
Dandies, the, iv. 176
Dandolo, Doge Andrea, iv. 352, *366, 438, 459*
Dandolo, Giovanni, *iv. 356*
Dandolo, Doge Henry, ii. *329, 336*, 337, 475
Dandolo, Conte Girolamo Antonio, *Sui Quattro Cavalli, etc.; La Caduta della Repubblica di Venezia, iv. 456, 457*
Danes at battle of Copenhagen, *i. 468*
Daniel, *To the Lady Lucy, Countess of Bedford*, iv. 239
Daniel, prophecies of, *ii. 78*; the writing on the wall, iii. 398; in the lions' den, vi. 235; *Book of, vi. 504*
Dante, ii. 355, 375, 494, 503; iv. 237–276; v. 562; vi. 146, *212*, 213, 303; his tomb, ii. 371, 494; iv. 237, 244; Ricci's monument to, *ii. 375*; *Inferno*, iii. 227, 249, 270; iv. *23*, 238, 245, *254, 272*, 314, 316; vi. *86, 87, 105*, 289, 408, 606; *Div. Commedia*, iv. 237, 570; *Paradiso, iv. 247*; *La Vita Nuova, iv. 248, 253*; *Sonnet, iv. 249, 258*; *Il Convito, iv. 253, 256*,

274, 318; Purgatorio, iv. 256, 263, 272; vi. 181; Epistola IX. Amico Florentino, iv. 276
Danton, Georges Jacques, vi. 13
Danube, vi. 304, 306, 331, 368
Dardanelles, the, *iii. 13*; vi. 208
d'Argens, Marquis, *Lettres Juives, iii. 123*
Darkness, iv. 42; *v. 315*
Darmesteter, James (*Notes to Childe Harold*), *ii. 67, 106, 115, 134, 149, 236, 325, 345, 359, 419*; translation of *Zend-Avesta, iv. 112*
Darnley, Lord, *vii. 29*
Daru, P., *Histoire de la République de Vénise*, iv. 332, *471*; v. 115, *124, 179, 188, 190, 195*; vi. 199; *Histoire de la République Française, v. 196*
Darwin, Charles Robert, *i. 367*
Darwin, Erasmus, *The Botanic Garden; The Temple of Nature*, i. *306*, 367
Davenport, actor, as "Ulric" in *Werner*, v. 324
David, i. 490
Davies, Scrope B., ii. 211, 212; *iv. 179*; *Parisina* dedicated to, iii. 501
Davies, Thomas, *Massinger, i. 304*; *Life of Garrick, i. 409, 428*
Davis, Henry Edward, *ii. 283*
Davison, Mrs., iv. 70
Davison, T., printer, i. 452, 453; *iii. 259, 315, 323*; *vii. 58*
Davoust, General, *v. 550*
Davy, Lady (Mrs. Apreece), *iv. 541*
Davy, Sir H., *i. 307*; iv. 472, 570, 586; his safety-lamp, vi. 51
Davy, Martin, Master of Caius College, Cambridge, *iii. 170*
Dead Sea, ii. 237, 294
Death of Calmar and Orla, i. 177
Debora, or Azzrum, Cain's sister, *v. 226*
Decies, Lord, Archbishop of Tuam, *i. 390*
Dee river, Aberdeenshire, i. 193, 238
Deformed Transformed, The, ii. 423, 488; *iv. 15*; v. *72, 371*, 469–534, *606*; *vi. 500*
d'Egville, *Don Quichotte, ou les Noces de Gamache, i. 347*
de la Bastie, M. le Bimard, Baron, *Mémoires de l'Académie, etc.*, ii. 480, 481, *482*
De la Berge, *Essai sur le règne de Trajan, ii. 412*
de la Croix, Sieur, *i. 493*
Delacroix, Ferdinand Victor Eugène, painter, *iv. 461*
de la Guilletière, Le Sieur, *Lacedémone Ancienne et Nouvelle, iii. 122*
de la Houssaie, Sieur Amelott, *History of the Government of Venice, iv. 358*
de la Motraye, Aubrey, *Voyages, vi. 295, 296*
Delano, Amasa, *Narrative of Voyages, etc., v. 622*
De la Pryme, Charles, *iv. 46*
De La Rose, Pierre, *vii. 8*
Delavigne, Casimir Jean François, *Marino Faliero, tragédie en cinq actes*, iv. 329, *367*
Delawarr, George John, 5th Earl of ("Euryalus"), i. 7, 100; *ii. 22*
Delawarr, Thomas, 3rd Earl of, *i. 101*
Delbora, or Awina, Abel's sister, *v. 226*
Delhis, or delis, Turkish bravos, "Forlorn Hope," ii. 136, 149; iii. 168, 459; vi. 312
Della Cruscan School, i. *304, 323*, 357, *358, 441, 444*; Academy (Florence), *i. 358*; ii. *357*, 485
della Scala, Francesco can Grande, v. 562
Delort, M., *iv. 514*
Delphi, i. 425; ii. 15, *60, 61*, 85, 92
Delphin, *Martial, vi. 27*
Delpini, Charles Anthony, *Don Juan; or, The Libertine destroyed*, vi. xvi, *11*
Del Pinto, vi. 227, 228
Delvinachi (Illyria), ii. *134*, 174, 177, 202
Demeter, *v. 570*

Demetrius, Byron's servant, *ii. 75*
Demetrius Poliorcetes, v. 486
Democracy, "an Aristocracy of Blackguards," *vi. 381*
Democritus, i. 422
Demosthenes, i. 29; ii. 301
Denham, Clapperton, and Oudney, *Narrative of Travels . . . in Northern and Central Africa, vi. 474*
Denman, Lord, i. *366*; ii. 291
Dennis, John, i. 220, 326; *iii. 279*; *Essay on the Operas after the Italian manner, etc.*, i. 410
Dent, M.P., John ("Dog Dent"), vii. 49
Denvil ("Manfred Denvil"), the actor, iv. 78
d'Epinay, Madame, *ii. 266*
De Principatibus Italiæ Tractatus Varii, ii. 478
Derby, Lord, *Homer's Iliad, vi. 339*
d'Erceville, Rolland, *Recherches sur les Prérogatives des Dames chez les Gaulois, etc.*, ii. 6
Deropoli, plain of, ii. 134
Dervish Tahiri, ii. 175, 176; *iii. 134, 450*
Dervishes, the, i. 492; iii. 254
Derwentwater, *iv. 525*
Desaix de Voygoux, Louis Charles Antoine, vi. 14
Descamisados, or Sansculottes of the Spanish Revolution, vi. 456
Deshayes, ballet-master at the King's Theatre, i. 347
De Silver and Co., i. 452, 453
des Issarts, Marquis de Forbin, *v. 566*
Desmoulins, Camille, *vi. 14*
d'Este, Marquis, of Tuscany, ii. 354; iii. 503
d'Este, Alfonso, *ii. 486*
d'Este II., Alfonso, Duke of Ferrara, iv. 266
d'Este, Borso, *ii. 354*
d'Este, Ercolo, *ii. 354*
d'Este, Hugo, iii. 503
d'Este, Leonora, *ii. 355*; iv. 145, 147, 148, 151, 152
d'Este, Lionel, *ii. 354*
d'Este, Luigi, Cardinal, *ii. 486*; *iv. 146*
d'Este, Niccolo, Marquis, *iii. 505–507*
d'Este, Ugo, *iii. 505–507*
Destruction of Sennacherib, The, iii. 404
Detached Thoughts, i. 99, 205; ii. 301; iv. 75, 179, 562, 590, 584; v. 485; vi. 270, 360, 509
Dettingen, battle of, *vi. 12*
Deuteronomy, ii. 294; *iv. 499*
Devil's Drive, The, i. 30; vii. 21–34
Devonshire, Elizabeth, Duchess of, *ii. 410; iii. 31; vi. 70, 488*
Devonshire, Georgiana, Duchess of, v. 329, *378*
Devonshire, William Spencer, 6th Duke of (Byron's "Duke of Dash"), vi. 50
Dewick and Clarke, printers, *vii. 8*
D'Herbelot, *Bibliothèque Orientale, ii. 149*; iii. 76, *109, 120, 145, 173*; *iv. 118*; v. 280; *vi. 292*
d'Houdetot, Comtesse, ii. 265, 300
Diana, *vi. 151*
Dibdin, Thomas John, i. 341; *iv. 338*; *The Jew and the Doctor; Mother Goose*, i. 345, 346; *The Grinders, or more Grist to the Mill, vii. 61*
Dickens, Charles, v. 114; *vi. 208*; *Tale of Two Cities, vi. 435*
Dictionary of Antiquities, vi. 151
Dictionary of National Biography, ii. 25, 280; iv. 501, 503, 513; v. 589; vi. 67
Diderot, *ii. 266*
Dido, i. 157
Diez, *iv. 171*
Digentia river, ii. 523
Dilettanti Society, i. *378*, 379, 454; ii. xi, 109
Dillman, Professor, *Ethiopic Text of Book of Enoch, v. 302*
Dillon, Charles, actor, iv. 78
Dinner-bell, "the Tocsin of the Soul," vi. 232
Diocletian, *iii. 308*
Diocletian's (Pompey's) Pillar, v. 548

Diodati, Villa, ii. *257*, 300
Diodorus Siculus, *Bibliothecæ Historicæ*, v. 3–5, 11, *14*, *21*, *81*, *106*, *405*, *513*
Diogenes, ii. 241; v. 565; vi. 303, 436
Diogenes Laertius, i. 18, *414*; *De Vitâ et Sententiis*, vi. 585
Dion Cassius, ii. 179; *Hist. Rom.*, ii. *411*, 510, *511*, 512; *iv. 370*
Dionisus, G. J., *Canonico di Verona*, *ii. 496*
Dionysius, ii. 413; *Antiq. Rom.*, ii. 510, 512, 513, 518
Dionysius the Areopagite, *Celestial Hierarchy*, *v. 286*
Dionysius of Halicarnassus, *ii. 497*
Dionysius the Younger, *iii. 311*
Dionysus, India occupied by, v. 21
Dirce river, ii. 189
Disdar, ii. 187
Disraeli, Benjamin, *Vivian Grey*, *vi. 504*, *506*
Disraeli, Isaac (*Curiosities of Literature*), ii. 468, 470; iii. 217, 499; *vi. 555*
d'Istria, Count Capo, v. 575
Djerrid, or jerreed, Turkish javelin, iii. 97
Dniéper river, iv. 201, 202, *203*, 211, *233*
Dniester river, *vi. 362*
Dodona, site of, ii. 132
Dodsley, A., *The Ordinary*, *ii. 17*; *Description of the Leasowes*, *iii. 41*; *Plays*, v. 200
Dodwell, E., *Classical Tour*, i. 455; iii. 272; *Tour through Greece*, *vi. 151*
Dog-tax Bill, 1796, *vii. 49*
D'Ohsson, Mouradja, *Tableau générale de l'Empire Othoman*, ii. *136*, 206; *iii. 176*, *206*
Dolabella, *ii. 405*
Dolce, Carlo, vi. 502
Dolfin Cronaca, v. 117, 118, *121*, *172*
Dolfino, Doge Giovanni, ii. 475
d'Olivet, M. l'Abbé (Thoulier), *Histoire de l'Académie Française*, ii. 485
Dolman, Miss Maria, iii. 41
Domestic Pieces (*Poems*), *ii. 217*, *426*
Domitian, *ii. 408*; iv. 334
Domitius Marsus, i. 73
Don, brig of, vi. 405
Don Juan, *i. 260*, *203*, *862*, *403*, *434*; *ii. 30*, *59*, *139*, *149*, *227*, *291*, *332*, *342*, *366*, *372*, *374*, *441*; *iii. 13*, *397*, *463*, *481*, *488*, *490*, *494*, *495*; iv. *16*, *17*, *47*, *60*, *125*, *132*, *165*, 184, *195*, *226*, *232*, 238, *243*, 279, 280, 475–477, *566*, 570, *578*; v. *159*, 202–204, *351*, *396*, *497*, *568*, 584; vi.; *vii. 9*, *25*, *76*, *77*
Don Quixote, i. 490
Donati, Corso, *iv. 253*
Donati, Gemma, iv. 253
Donato, Andrea, *v. 123*
Donato, Ermolao (or Almoro), v. 116, 134
Donatus, Tib. Cl., *ii. 514*; *Life of Virgil*, *ii. 407*
Donne, Dr., vii. 19
Donoughmore, Earl of, Byron's speech on motion for Committee on Roman Catholic claims, *iv. 561*
Doomsday Book, *vi. 411*
Dorchester, Lady, ii. 319; iv. 548, *556*; *vi. 608*
Doria, Paganino, *iv. 356*
Doria, Pietro (Genoese admiral), ii. 338, 476, 497
Doria, transcript of Sanudo's *Diaries*, iv. 326
Doroshénko, Peter, President of the Western Ukraine, iv. 201
Dorotheus of Mitylene, Archbishop of Monembasia, *Univ. Hist.*, ii. 198
D'Orsay, Count Alfred, "Cupidon déchaîné," vi. *507*, 526, 547
Dorset, Charles Sackville, Earl of, *To all you Ladies*, *etc.*, i. 198, *418*
Dorset, George John Frederick, 4th Duke of, i. 194; iii. *423*, 425
Douce, Francis, edition of Holbein's *Dance of Death*, *vi. 555*
Dover, vi. 420

Dover, Lord, preface to Walpole's *Letters to Sir H. Mann, iv. 339*
Dowden, Edward, *Life of Shelley*, ii. *145, 258*, 300; iv. 475
Downie, Commodore, *iv. 198; vi. 508*
Drachenfels, Castle of, ii. 249, 295; vi. 419
Dramali, Turkish general, *v. 556*
"Drapery misses," vi. 442
Drayton, Michael, *The Barons' Wars, iii. 405*
Dream, The, i. 210; ii. 219, 220, 260, 332; iv. 31-41, *63, 404, 544*
Dresden, re-entered by Napoleon, v. 553; battle of, *vi. 14*
Drexel Institute, *vii. 63*
Dromedary, "ship of the desert," v. 606
Drouineau, Gustave, *Rienzo, ii. 415*
Druid oak, Newstead Abbey, vi. 497
"Druids," the, i. 443; ii. 213
Drummond, Sir William, iv. 337; *A Review of the Government of Athens and Sparta; Herculanensia*, ii. 204; *Academical Questions, ii. 422; vi. 528*
Drury Lane Theatre, burnt, i. 417; Byron's *Address*, iii. 51; iv. 69; *Manfred* at, iv. 78; *Marino Faliero* at, iv. 324, 328; the sub-Committee, *iv. 338, 584; Sardanapalus* at, v. 2; *The Two Foscari* at, v. 114; *Werner* at, v. 324; Lee's *The New Peerage* at, *v. 337; Don Juan; or, The Libertine*, at, *vi. 11; Nourjahad* at, *vii. 33; Manuel; Ina* at, *vii. 48*
Drury, Henry, *i. 25, 84, 88;* ii. xvii, *100; iii. 13, 27; vi. 280; vii. 8, 10*
Drury, Dr. Joseph, Headmaster of Harrow ("Probus"), i. *15*, 16, *17, 25, 86*, 89, 90, 94, 103; ii. 387
Drury, Mark, *i. 17, 89*
Dryden, John, on the Earl of Dorset, *i. 198;* his *Virgil*, i. 220, 477; *vi. 526;* referred to in *English Bards, and Scotch Reviewers*, i. 305, 306, 312; Byron's support of, *i. 368;* a translator, *i. 375;* in *Hints from Horace*, i. 395, 397; *Almanzor*, i. 398; a caricature of, *i. 401; Alexander's Feast, ii. 123; iv. 446; Absalom and Achitophel, ii. 420; vi. 482; Cymon and Iphigenia*, iii. 59; "the ponderous ball expires," *iii. 493; Palamon and Arcite, iv. 26;* Georgics, *iv. 208;* a borrower from Boccaccio, *iv. 316;* to "partake," *iv. 362;* "Thou shalt believe in," vi. 74; *Indian Emperor, vi. 178; Theodore and Honoria, vi. 180;* "Dedication" of the *Æneis, vi. 182;* his publisher Tonson, *vii. 57*
Dublin Examiner, iii. 473
Dublin University Magazine, iv. 82; vi. xx
Dubois, Edward, *My Pocket-Book, etc., i. 378, 379*
Dubost, i. 390
Dubourdieu, Admiral, *iii. 25*
Ducange, *Glossarium ad Scriptores Med., etc., ii. 435*
Ducato, Cape (Leucadia's Cape), ii. 125
Duel, The, iv. 542
Duff, Mary (Mrs. Robert Cockburn), *i. 192*
Duff, Sir M. E. Grant, *Notes from a Diary*, i. 293
Dufferin, Lady, *i. 343*
Dugdale, *Monasticon*, v. 200, *207*
Dugdale, Sir William, *A Short View of the Late Troubles in England, vi. 174*
Duke William, wreck of the transport, *vi. 95*
Dulauloy, General, *vii. 24*
Dumarsais, *i. 402*
Dumouriez (Dumourier), General Charles François Duperier, *Memoirs*, vi. 12, *13*
Dunbar, battle of, *ii. 394*
Duncan, *vi. 14*
Dunning, John, *iv. 513*
Dupaty, President, ii. 508

Dupont, Marshal, *ii. 54*
Duppa, R., *Life of Michael Angelo, iv. 272, 273*
Dupré, F., *v. 554*
Dura, in Assyria, vi. 504
Duran, H., *Romancero General, iv. 529*
Duris, the historian, *v. 11*
Dwarfs, vi. 242
Dyce, Rev. Alexander, *iii. 348; Friar Bacon and Friar Bungay, vi. 78*
Dyer, George, *Country Walk, iii. 330; Sketch of Southey, vi. 175*
Dying gladiator, statue of the, ii. 432

E

E Nihilo Nihil; or, An Epigram Bewitched, vii. 55
Earl of Abergavenny, wreck of the ship, *vi. 91*
Early English Text Society, *v. 207, 496*
Early Poems from Various Sources, i. 210–285
Earthquakes, ii. 377, 505
East India Co., *i. 377; vi. 236*
Eastlake, Sir C. L., his picture "Byron's Dream," *iv. 37*
Eccentric Review, i. 322
Ecclesiastes, i. 307; vi. 303
Ecclesiasticus, ii. 155
Eckermann, *Conversations with Goethe*, iv. 157, 327, 328; v. 119, *122*, 199, 204
Eckersall, Harriet (Mrs. T. R. Malthus), *vi. 461*
Eckersall, John, *vi. 461*
Eclectic Review, i. *379*, 430, *431, 432*; iii. 444, *493*, 500; iv. 6, 158, 203, 240; v. 204, 329; vi. 162
Edgecombe, Richard, *ii. 430; iii. 72; iv. 15*
Edgeworth, Maria, vi. 18
Edinburgh Annual Register, i. 435, 436
Edinburgh Evening Post, i. 430
Edinburgh Monthly Magazine, afterwards *Blackwood's Edinburgh Magazine, q.v.*
Edinburgh Review, i. xiv, 202, 292, 294, *301–303, 305, 310, 330, 331, 336–341*, 382, 392, 395, *429, 439*; ii. xv, *109*, 196, 201, 204, 213, 315, *360*; iii. 77, 151, 219, 377; iv. 6, *48*, 80, 158, 239, 313, 329, *342, 513, 674*; v. 5, 119, 204, 280, 282, *338, 551*; vi. xx, *9, 51, 67*, 76, *172, 176, 403, 445, 459, 551*; *vii. 82*
Edinburgh Weekly Journal, vi. xix
Edleston (Byron's "Cornelian"), i. 66; *ii. 104*
Edom, Sea of, *vi. 122*
Edu, Rajah of Ellichpur, *v. 631*
Edward the Black Prince, *i. 107*; vi. 422
Edward III., *vi. 496*
Edward VI., *iv. 542*
Edwards, Captain, of the *Pandora* frigate, v. 584
Edwards, Dr., Master of Sidney Sussex Coll., Cambridge, *i. 417*
Egan, Pierce, *Life in London, i. 321, 434; vi. 431–433; Anecdotes of the Turf, vi. 433*
Egeria, ii. *454*, 515; Grotto of, ii. 416
Egerton MSS. in British Museum, i. *235*, 293, 387; ii. xvi
Eginhard, *iv. 288*
Egotism. A Letter to J. T. Becher, i. 247
Egripo, the Negropont, iii. 173
Egypt, evacuated by the French, *ii. 108*; the Pyramids of, v. 550
Ehrenbreitstein, ii. 251, 297
Eiger, the Grosse, *iv. 129*
Ekenhead, Lieutenant, *iii. 18*
Elam, v. 4
Elchingen, Michel Ney, Duke of, *vi. 373*
Eldon, John Scott, Earl of, ii. 213; iv. 328, 482; v. 203; vi. *460*, 569; vii. 13, 29
Elector Palatine, the, *i. 9*
Electric telegraph, invention of the, iv. 505

Elegiac Stanzas, i. 5
Elegiac Stanzas on the Death of Sir Peter Parker, Bart., iii. xix, 417
Elegy, vii. 75
Elegy on Newstead Abbey, i. 116
Elena, Duchess, *iv. 367*
Elgin, Lady, i. 452
Elgin, Lord, and the Elgin Marbles, i. 378, 452–474; ii. x, xi, *100, 106*, 108–110, 167, 168, 172, 188
Elizabeth, Princess, *i. 437*
Elizabeth, Queen, *i. 197; ii. 453*
Ellenborough, Lord, vi. 265; vii. 29
Ellice, *v. 555*
Ellis, A. G. (British Museum), *iii. 95*
Ellis, F. S., ed. *Golden Legend, iv. 494; vi. 33, 230, 273*
Ellis, George Agar, *i. 396*; ii. xiii; iii. 77, *94*, 151, 219, 321; *iv. 514*
Elliston, Robert W., iii. 51; *iv. 338; Memoirs of*, iv. 328
Elmsley, Professor, *vii. 52*
Eloïsa, v. 634
Elze, Karl, *Life of Lord Byron*, i. xi, *4, 18; ii. 248, 352; iv. 14, 543*
Encina, Juan del, *Teatro Completo, v. 207*
Encyclopædia Biblica, v. 4, *219, 491*
Encyclopædia Britannica, iii. 107, 130; v. 558
Encyclopædia Metropolitana, ii. 415
Encyclopédie, La Grande, v. 566
Endor, witch of, iii. 392; iv. 108
Endorsement to the Deed of Separation, in the April of 1816, vii. 41
Engen, battle of, *vi. 14*
Englaender, Dr. D., *Lord Byron's Mazeppa, iv. 214, 220*
Englische Studien, iv. *214*, 324, 329
English Bards, and Scotch Reviewers, i. xiv, *128, 203*, 289–384, 387, *406, 409, 431, 443, 448*, 453, 454; ii. ix, x, *108, 109, 202, 204, 205, 366; iii. 32, 196, 210, 324, 436; iv. 21, 182, 244, 519, 555*; v. 537, 540; *vi. 50, 67, 292, 587; vii. 6, 15*
Enigma on the Letter I (spurious), iii. xxi
Ennui, "the best of friends," vi. 176; "a growth of English root," vi. 512
Enoch, Book of, v. 281, *286, 291*, 302, *311*
Ensor, Miss Fanny, as "Myrrha" in *Sardanapalus*, v. 2
Eos (Dawn), *v. 497*
Epaminondas, ii. 155; vi. 376
Ephesians, v. 233
Epicurus, vi. 139
Epigram, vii. 65
Epigram. From the French of Rulhières, vii. 62
Epigram on an Old Lady who had some curious notions respecting the Soul, vii. 1
Epigram on the Braziers' Address to be presented in armour by the Company to Queen Caroline, vii. 72
Epigrams, vii. 81
Epilogue, vii. 63
Epirus, *ii. 127*
Episode of Nisus and Euryalus, i. xii, 151, *177*
Epistle from Mr. Murray to Dr. Polidori, vii. 47
Epistle to a Friend in answer to some lines, etc., ii. *163*; iii. 28
Epistle to Augusta, ii. 247, 256, 257; iv. 56, 57, *152; vi. 498*
Epistle to Mr. Murray, vii. 51
Epitaph, vii. 65
Epitaph for Joseph Blacket, late Poet and Shoemaker, i. 359; vii. 11
Epitaph for William Pitt, vii. 64
Epitaph on a Beloved Friend, i. 18; *ii. 137*
Epitaph on John Adams of Southwell, vii. 1
Erasmus, ii. 281; *Naufragium, vi. 93*
Eratosthenes of Cyrene, *Catasterismi, ii. 439*
Eratostratus, i. 467
Erechtheum, the, *i. 463; ii. 106*
Erechtheus, ii. 102
Erizzo, Nicolas, ii. 472; v. 117, 134
Erneis, or Ernysius, vi. 410, *411*
Ernst, W., *Memoirs of the Life of Lord Chesterfield, vi. 525*
Eros, iv. 105

Erskine, Thomas, Lord ("Strong-bow from Tweed"), i. 429; iii. 45; vi. 509, 596; *vii. 66*
Esarhaddon, v. 4
Esau, *v. 285*
Eschinard, *Descrizione di Roma, etc., ii. 516, 517*
Esdaile, Mrs. (Shelley's eldest daughter), *ii. 13*
Espadas, or matadors, ii. 68
Espinasse, F., *Life of Voltaire, ii. 282*
Essling, battle of, *vi. 14*
Este. *See* d'Este
Esterhazy, Prince, v. 539
Eteocles, v. 403
Ethiopians, *Book of Enoch* preserved by the, *v. 302*
Etna, v. 552
Eton, William, *A Survey of the Turkish Empire*, ii. 191, 194
Etruria, king of, ii. 90
Eucrates, *ii. 393*
Euganean hills, ii. 483
Eugene, Prince, *Mémoires, iii. 256, 455;* iv. 331
Eunapius Sardianus, *Vitæ Philosophorum et Sophistarum, Philostratorum, etc., iv. 105*
Euphrates, river, v. 15, 108
Euripides, *Medea*, i. 168; vii. 10; *Hippolytus, v. 496*
European Magazine, i. 343; iii. 444, 500; *iv. 99, 490;* v. 329
Eurotas' banks (Laconia), ii. 150
Euryalus, i. 151, *175; ii. 387*
Eurystheus, *ii. 431*
Eusebius, ii. 513; v. 281; *Chron., v. 107*
Eustace, *Classical Tour in Italy*, i. 452; ii. *440*, 500, 516, *524*
Euthanasia, iii. 39
Eutropius, *Hist. Rom. Brev., ii. 411;* the Eunuch, vi. 8
Euxine Sea, ii. 455; vi. 219, 220
Evans, Mr., Master at Harrow, *i. 25, 89*
Eve's curse, v. 271
Evening Statesman, i. 819
Examiner, ii. 215; iii. xx, 304, *389, 427, 428, 436, 438,* 532–534, *538;* iv. 478; v. 204, 540; vi. xx; vii. 17, *40*
Eyre, trunk-maker, *i. 437*
Ezekiel, *iv. 43*

F

Fabius, i. 220
Fabricius, *Script. Gr. Var., iii. 122*
Facciolati, ii. 92
Fagiono, Stefano, iv. 464
Fagiuolo, Niccolo, iv. 464
Fagniani, Maria (Lady Yarmouth), *i. 501*
Fairburn, John, *The Stripling Bard; or, The Apostate Laureate, iv. 531*
Fairfax, Edward, translation of Tasso's *Ger. Lib., iii. 362; iv. 296*
Falbowski, the *pane* (Lord), iv. 201, *212*
Falconer, William, *The Shipwreck*, ii. 169
Faliero, Dogaressa Aluica, *iv. 448*
Faliero, Bertuccio, iv. 346, *367*, 464
Faliero, Lucia, *iv. 365*
Faliero, Marino, iv. 239, 240; story of, iv. 462; Petrarch on the Conspiracy of, iv. 468
Faliero, Doge Ordelafo, iv. 336, 390
Faliero, Doge Vitale, iv. 336, *390*
Falkland, Charles John Cary, 9th Viscount, i. 351
Falkland, Lucius Cary, Lord, i. 121, *128, 432; iv. 21*
Falkner, Mr., i. xii
Fandango, the, i. 492
Fanshawe, Harriet, *Enigma on the Letter H*, iii. xx
Fare Thee Well, iii. 537
Farewell! if ever fondest prayer, iii. 409
Farewell Petition to J. C. H., Esq., vii. 7
Farewell to England (spurious), iii. xx
Farewell to Malta, iii. 24
Farewell to the Muse, i. 254
Farish, Rev. W., *i. 417*
Farquhar, *The Beaux' Stratagem*, i. 415; iv. 481; *Recruiting Officer*, ii. 88

Fas, or Fez, vi. 197, 198
Faucit, Helen, as "Angiolina" in *Marino Faliero*, iv. 324; as "Marina" in *The Two Foscari*, v. 114; as "Josephine" in *Werner*, v. 324
Faunus, Lucius, *De Antiq. Urb. Rom.*, ii. 510–513
Fauvel, M., ii. *99*, 168, 187, 190
Favell, *iv. 225*
Favila, Duke of Cantabria, *v. 558*
Fazillac, M. Roux-, *iv. 514*
Fazzioli, Venetian kerchiefs, vi. 83
Fea, the Abbate, *Spiegazione dei Rami Storia, etc., ii. 518*
Feere, consort or mate, ii. 22
"Feeble" used for "foible," vi. 550
Feinagle, Gregor von, vi. 16
Fellowes, Henry Wallop, *vi. 569*
Fénélon, *Télémaque, ii. 118;* vi. 303
Fennell, C. A. M., *Ancient Marbles in Great Britain*, i. 455
Fenwick, John, translation of *Dumourier's Memoirs, vi. 13*
Ferdinand and Isabella, *ii. 47*
Ferdinand V. of Spain, *vi. 212*
Ferdinand VII. of Spain, ii. 54, 55, *78*, 90, 91; v. 538, 558
Ferdousi, *i. 353*
Ferney, *iv. 53*
Ferrand, M., *Histoire des Trois Démembremens de la Pologne, v. 551*
Ferrara, ii. 312, 354, 503, *505;* iv. 141
Ferrara, Alfonso d'Este II., Duke of, iv. 266; *vi. 212*
Ferrari, Girolamo, iii. 441
Festus, *De Verb. Signif., ii. 437*
Fewterel, the prize-fighter, *i. 433*
Fiandra, Comte Baldovino di, *iv. 352*
Ficino, *ii. 365, 495;* iv. 280
Fielding, Beau, *iv. 541*
Fielding, *The Tragedy of Tragedies, or the Life and Death of Tom Thumb the Great*, i. 313, *389, 392, 436; Amelia*, i. 385; *The Golden Rump, i. 414; Jonathan Wild*, ii. 171; iv. 284; *Tom Jones, ii. 386;* iv. 284, 332; *History of the Adventures of Joseph Andrews*, iv. 284; vi. *254*, 511; *Journey from this World to the Next*, iv. 483, *518;* his "superior grossness," vi. xviii, 210; his use of "was," *vi. 208*
Fielding, Sir John, Bow Street magistrate, *i. 416*
Figuranti, vi. 207
Fiji, v. 599
Filicaja, *Poésie Toscaine*, ii. 312, *861*
Fill the goblet again, i. 283
Finden, *Illustrations of the Life and Works of Lord Byron, ii. 11*
Fingall, Arthur James Plunkett, 8th Earl of, iv. 559
Finlay, *History of Greece*, ii. *107, 139, 140, 146*, 165, *175*, 180, *193*, 441; *v. 556; vi. 168; Greece under Othoman and Venetian Domination, iii. 166, 194, 195, 481*
Finley, John, the pioneer, *vi. 349*
First Kiss of Love, The, i. 82
Fitger, Arthur, iv. 324
Fitzgerald, Colonel, iv. 157
Fitzgerald, Edward, translation of *Rubáiyát* of Omar Khayyám, iii. 87, *109*
Fitzgerald, Lord Edward, iv. 548
Fitzgerald, Percy, *Life of George IV., i. 416*
Fitzgerald, W. L., *The Tyrant's Downfall, iii. 435*
Fitzgerald, William Thomas (*Nelson's Triumph; Tears of Hibernia; Nelson's Tomb*), i. 297, *414*, 448, 481, 485; iii. 312; *iv. 549*
Fitzpatrick, Richard, *Dorinda: a Town Eclogue*, i. 500
Flaminius, Consul, ii. 505, 508
Flaminius Vacca, *Memorie*, ii. 508, 509, 511, 515
Flash language, instances of, vi. 431–433
Flavian Amphitheatre (Colosseum), Rome, ii. 423–435
Fletcher, *Rule a Wife and Have a Wife*, i. 415; *The Two Noble Kinsmen, ii. 217*
Fletcher of Saltoun, Andrew, *An*

Account of a Conversation, etc., *v. 602*
Fletcher, William (Byron's servant), ii. 28, *52*; *iii. 381*; *iv. 367*; vii. 6, 8
Fletcher, Mrs. William, *vi. 22*
Florence, ii. 312; iv. 249; Uffizzi Gallery at, *ii. 365*
Florence Miscellany, *i. 358*
Florentine nobility, the, ii. 365
Florus, ii. 179
Foix, Odet de, *v. 498*
Folger, Captain Mayhew, of the American ship *Topaz*, v. 582, *622*
Fontainebleau, Treaty of, ii. 90
Fontenelle, Le Bovier de, *Entretiens sur la Pluralité des Mondes*, ii. 198; *iv. 523*; *vi. 246*
Fontenoy, battle of, *vi. 12*
Foote, Samuel, *The Mayor of Garratt*, i. 412
Fop's Alley, i. 410; vii. 58
Forbes, Lady Adelaide, *ii. 447*; vi. 116
Forbes, Sir W., *Life of Beattie*, *ii. 5*, *479*
Forbin des Issarts, Marquis de, *v. 566*
Ford, John, *i. 304*, *397*; *'Tis Pity she's a Whore*, *iv. 377*
Ford, Richard, *Handbook for Spain*, *ii. 54*, *57*, *68*, *79*; *vi. 116*
Forli, *vi. 212*
Forman, Alfred, *The Metre of Dante's Comedy discussed and exemplified*, iv. 239
Forman, H. Buxton, i. xi; *Prose Works of P. B. Shelley*, iv. 3, *18*, 100; vi. xix; *The Metre of Dante's Comedy*, *etc.*, iv. 239
Forster, John, v. 114
Forster the murderer, *i. 308*; *vi. 50*
Forsyth, Joseph, *Remarks on Antiquities*, *etc.*, *in Italy*, ii. *435*, 484
Forsyth, William, *History of the Captivity of Napoleon*, *v. 544–546*, *548*
Forteguerri, *Ricciardetto*, iv. 156, *166*, *176*, *319*
Fortunes of Nigel, *i. 351*
Foscari, Doge Francesco, *ii. 327*, *507*; iv. 459; v. 115, 117, 118; *vi. 199*
Foscari, Jacopo, v. 115
Foscari, Lucrezia (*née* Contarini), v. 115, *130*
Foscari, Marco, v. 118
Foscari, Maria, or Marina (*née* Nani), v. 115
Foscari, Nicolò, v. 115
Foscolo, Ugo, ii. 324, 496; iv. 156, *166*, 281, *319*, *367*, *436*, *457*
Foster, Augustus, iii. 31
Foster, Vere, *The Two Duchesses*, *iii. 31*; vii. 15
Foston-le-Clay (Foston, All Saints) Vicarage, vi. 596
Foulon, Joseph François, *vi. 435*
Four-Horse Club, the, *vii. 26*
Fox, C. J., i. 113; *vi. 9*; Byron's *On the Death of Mr.*, i. 34; *Monodies on*, i. 356; his friend Fitzpatrick, i. 500; one of "the wondrous Three," iv. 75; "with Fox's lard was basting William Pitt," iv. 511; *History of James II.*, iii. 170; his grave in Westminster Abbey, v. 541
Fox, Charles Richard, *ii. 80*
Fracassetti, Giuseppe, *Petrarch's Letters*, *ii. 351*
Fragment, A, i. 21, *192*; iii. 123; iv. *47*, 51, *193*, 203
Fragment from the Monk of Athos, iii. 18
Fragment of an Epistle to Thomas Moore, vii. 39
Fragment of a Novel by Byron, *iv. 20*
Fragment of a Translation from the 9th Book of Virgil's Æneid, i. xii, *151*
Fragment—written shortly after the marriage of Miss Chaworth, i. 210
Fragments of School Exercises: from the "Prometheus Vinctus" of Æschylus, i. 14
Fragonard, his portrait of Franklin, *v. 554*
Frame Workers' Bill, *i. 412*, *495*
France, v. 553
Francesca of Rimini, iv. 313–322

Francis I., Emperor of Austria, *i. 489*; v. *498*, 503, 539, *573*, 576
Francis Maria II., Duke of Rovere, ii. 498
Francis, Sir Philip, *iv. 513*
Franguestan (Circassia), iii. 111
Frankfort, i. 489
Franklin, Benjamin, iv. 516; *Opinions and Conjectures concerning . . . Electrical Matter, etc.*, v. 554
Fraser, Mrs. Susan, *Camilla de Florian*, iii. 26
Fraser's Magazine, *iv. 542*; v. 204
Fraticelli, *Il Canzoniere di Dante*, *iv. 248*
Frederick the Great, *i. 107*; vi. 337
Frederick II. of Prussia, ii. 209, *282*; iv. 334; *v. 637*
Frederick William III. of Prussia, v. 539, 550, 553, *577*; *vii. 39*
French, Waterloo and the, vi. 345
French Revolution, ii. 82; *vi. 13*, *14*
Frere, J. Hookham, *i. 395*; *ii. 327*; iii. 151; vii. 48, 49; *The Rovers, or the Double Arrangement*, *ii. 7*; British Minister, Spain, *ii. 79*; *The Needy Knife-Grinder*, ii. 80; his article in *Q. R.* on Lady Morgan's *France*, *ii. 187*; *Whistlecraft*, iv. 155, 156, 279, 283; vi. xvi; vii. 53; the *ottava rima*, iv. 238
Fréron, Elie Catharine, *ii. 282*
Friar, the Black, at Newstead Abbey, vi. *576*, 578, *et seq.*
Fricker, Edith (Mrs. R. Southey), *iv. 521*; vi. 175
Fricker, Mary (Mrs. Robert Lovell), *iv. 521*
Fricker, Sarah (Mrs. S. T. Coleridge), *iv. 521*; vi. 175
Fricker, Stephen, *vi. 175*
Friendly Islands, the, v. 581
Friuli's mountains (Julian Alps), ii. 348
Frizzi, Antonio, *Memorie per la Storia di Ferrara*, *iii. 507*
From Anacreon, i. 149
From the French, iii. 428; vii. 76
From the Portuguese ("*Tu mi chamas*"), iii. 71
Frosini, or Phrosine, iii. 145
Frundsberg, George, leader of the Landsknechts, *v. 520*
Fry, Elizabeth, vi. 425
Fryer, John, master of the *Bounty*, *v. 594*
Fugitive Pieces, i. xi, 1–75, *213*; *iii. 881*, *883*, *887*, *888*, *890*, *400*, *438*; iv. 584
Fuller, *Worthies: Lincolnshire*, *vi. 596*
Fullerton, Lady Georgiana, v. 329
Fulvius Ursinus, ii. 510, 517
Funck-Brentano, M. Frantz, *L'Homme au Masque de Velours Noir*, *iv. 514*
Furius Leptinus, *ii. 520*
Furtwaengler, A., *Masterpieces of Ancient Greek Sculpture*, *ii. 446*
Fusina, *ii. 349*; *vii. 72*

G

Gabor, Bethlen, king of Hungary, iv. 331; *v. 349*, *352*
Gabriel of Bergamo, Bishop, iv. 467
Gaddi, Cardinal de', *v. 516*
Gail, Jean Baptiste, ii. 197
Galahad, *iv. 520*
Galiffe, J. A., *Notices Généalogiques sur les Familles Genevoises*, iv. 5
Galignani's Gazette (or *Messenger*), i. 452; *iv. 338*; v. 540; vii. 80
Galileo Galilei, ii. 369, 496; vi. 610
Galiongee, or galiongi, Turkish sailor, iii. 184
Gall, Richard, *i. 211*; *vi. 462*
Gallehault, *iv. 520*
Gallienus, *vi. 446*
Gallo, Cape, iii. 248
Gallois, Léonard, *Historie de Napoléon d'après lui-même*, iii. 304
Galt, John, *Voyages and Travels*, i. 492; *Life of Lord Byron*, iii. 150, *205*; *vi. 195*
Galvani, Professor, *i. 308*; *vi. 50*
Galvanism, i. 307; vi. 50

Gamba, Count, *vi. 179; A Narrative of Lord Byron's Last Journey to Greece, vii. 86*
Gambas, the, *iv. 259*
Gambier, Admiral Lord, *i. 468*
Gandia, Duke of, *iii. 867*
Garcia, H. E. Don Juan, *vi. 437*
Garcilasso, or Garcias Lasso, de la Vega, vi. 40
Gardiki sacked by Ali Pasha, *ii. 139*
Garnett, Dr. Richard (keeper of Printed Books in the British Museum), *Italian Literature*, ii. *321, 351*, 370; iv. 281; *v. 535*
Garrick, David, i. 26, 344, *409;* iii. *51*, 52, 53; *Lying Valet*, i. 400; produces *Don Juan; or, The Libertine Destroyed*, at Drury Lane Theatre, *vi. 11*
Garter, story of the, ii. 7
Garth, *vi. 236*
Gas, nitrous oxide, i. 307
Gas first used in London, vi. 434
Gas Light and Coke Co., *i. 307*
Gascoigne, M.P. for Liverpool, i. 479
Gaston de Foix, Duc de Nemours, vi. 212
Gastuni, *iii. 184*
Gates, General, *vi. 12*
Gauls, the, *ii. 413;* iv. 331, 334
Gautier, Léon, *Voyage en Espagne, ii. 67; Les Epopées Françaises, v. 496*
Gavotto, or Cabotto, Giovanni, *iv. 262*
Gay, *The Beggar's Opera, i. 416;* iv. 75; vii. 74; *Trivia, iv. 160; Epitaph*, vi. 561
Gayarré, Charles Étienne Arthur, *History of Louisiana; Fernando de Lemos, iii. 298*
Gayton, Miss, i. *347*, 348
Gazette, i. 488
Gazette Extraordinary, iii. 303
Gazetteer, iv. 542
Gazetteer of the World, ii. xxiv; *iii. 24*
Gebhart, Émile, *De l'Italie (Le Sac de Rome)*, v. 471, 472, *510, 515, 530*
Gebora, battle of, *i. 470*
Geddes, Rev. Alexander, *Critical Remarks on the Hebrew Scriptures, v. 208*
Gelasius, *ii. 512*
Gell, Sir William, *Topography of Troy; Ithaca; Itinerary of Greece*, i. *336*, 379; ii. 109, *189*, 204
Gelo the tyrant, iv. 440
Gemma, Dante's wife, iv. 253
Genesis, iv. 127; v. 197, 201, 207, 210, 277, 280, *295, 291, 300, 527*
Genest, *English Stage, ii. 331; iv. 573;* v. 324
Geneva, *iv. 53*
Genlis, Stephanie Félicité Ducrest, Marquise de Sillery, Madame de, i. 494
Genoa, *v. 158*
Genseric, king of the Vandals, *ii. 390, 408; iii. 235, 251*
Gentleman's Magazine, i. 337; ii. 11, 216; iv. *53*, 82, *99*, 139; v. 470, *578; vi. 410, 503, 551; vii. 19, 27*
Geoffrey II., of Villehouardin, *iii. 186*
George I., *iii. 209, 299*
George II., *ii. 282; iv. 491; vi. 12, 496; vii. 76*
George III., i. *416, 425*, 486, *500; ii. 230;* iv. 476, *556; v. 542, 560;* vi. 77, 368, 451, *496; vii. 31, 35, 76;* in *Vision of Judgment*, iv. 485–525
George IV., i. *319*, 487, *491*, 495, *497*, 500; *ii. 360, 450;* iii. 45; iv. *74*, 548, *555;* v. 204, *206*, 539, *569, 578;* vi. *374*, 385, 425, *451*, 478; vii. 17, 20, *22, 27, 29, 32*, 35–37, *40*, 80
George William, Elector of Brandenburgh, v. 373
Georgia, i. 378; vi. 279
Gérard, his portrait of Napoleon, *iii. 314*
G. Dict. Univ., ii. 415
Germantown, battle of, *i. 500; vi. 12*
Germany, "how much we owe to thee," i. 486

Gesner, *Death of Abel*, *iii. 81, 82;* v. 200, 201, 208, *266; Bibliotheca Univ., iii. 122*
Ghibellines, the, *iv. 253*
Ghormezano, Signor, *ii. 99*
Ghosts, ii. 255
Giaffir Pacha, iii. 189
Giamschid, Sultan, iii. 108
Giant's Grave (Bosphorus), vi. 219
"Giants' Staircase" (Venice), iv. 325, 336
Giaour, The, *ii. 87, 135, 136;* iii. *17*, 85–146, 149, 150, *183, 210*, 217, 225, *235, 254, 293, 384, 453, 464, 465, 481; iv. 21, 38, 125; v. 428, 612; vi. 165, 244, 332*
Gibbon, Edward, as a translator, *i. 375; Decline and Fall of the Roman Empire*, ii. 174, 185, 202, *283*, 307, *350, 392, 434, 476*, 479, *482*, 508; iii. *173, 251*, 301, *519;* iv. 53, 141, *288, 386;* vi. *8, 9, 139, 179*, 260, *279, 446; Miscellaneous Works*, ii. 490; iii. *299*, 503; *Antiquities of the House of Brunswick*, iii. 503
Gibraltar (Calpe's Rock), i. 378; ii. 89, 113, 455, 525; *v. 588;* vi. 344
Gieta, Colonel, iv. 205, 208
Gifford, William (editor of the *Quarterly Review*), his edition of *Massinger*, i. 292, *304;* his *Baviad* and *Mæviad*, i. 294, *304*, 362, 363; short account of, i. 304; *Epistle to Peter Pindar;* edition of *Ben Jonson* and *Ford*, *i. 304;* translation of *Juvenal*, *i. 304, 362, 375; iii. 301; v. 63, 64, 613;* vi. *255*, 256; of *Persius*, *i. 304;* "a true poet," *i. 306;* alludes in *Mæviad* to Kotzebue's *Pizarro*, *i. 344;* describes Miles Peter Andrews in *Baviad*, *i. 353;* referred to in *English Bards, and Scotch Reviewers*:—"his heavy hand, etc," i. 356; "born beneath an adverse star," i. 360; "bear witness, Gifford, Sotheby, Macneil," i. 362; *iv. 182;* "Why slumbers Gifford?" i. 363; attacks Della Cruscans in *Baviad* and *Mæviad*, *i. 358;* criticizes Jerningham in *Baviad*, *i. 383;* on Weber, *i. 397;* his patron, Lord Grosvenor, *i. 412;* his "ultimus Romanorum," *i. 444;* "Edwin's mewlings" in *Baviad*, *i. 444, 445;* advises publication of *Childe Harold*, Canto I., ii. xi; advises suppression of stanzas on Sir John Carr in *Childe Harold*, *ii. 65;* enthusiastic about *Childe Harold*, Canto III., ii. 211; approves Canto IV., *ii. 327;* on the *Giaour*, iii. 76; Byron on *Bride of Abydos*, iii. 149; on *Corsair*, iii. 217; on *Siege of Corinth*, iii. 443; his corrections of *Siege of Corinth*, *iii. 467–470, 474, 479–482, 484–486, 489, 492, 494, 495;* on *Parisina*, iii. 449; on *Manfred*, iv. 79, *136;* Murray's adviser, iv. 157; on *Marino Faliero*, act i., *iv. 367;* omits to correct Byron's bad grammar, *iv. 419;* reviews *Lectures on the English Poets, etc., iv. 575;* his addition to *Two Foscari*, *v. 196;* on *Cain*, v. 204; revises *Heaven and Earth*, v. 279, *310;* his note to *Don Juan* on Memnon Statue, *v. 497;* "we've Gifford here reading MS.," vii. 48
Gight, *i. 336*
Gill, landlord of Byron's lodgings in Nottingham, *vii. 1*
Gillies, *History of Greece*, *iii. 90*
Gillray's *Caricatures*, i. *307*, 476; *iv. 609; vii. 29*
Gindely, Anton, *History of the Thirty Years' War*, *v. 852, 371, 416*
Ginguené, P. L., *Hist. Lit. d'Italie*, *iv. 459*
Giorgione (Giorgio Barbarelli), "Judgment of Solomon," iv. 162
Giovanelli, Palazzo, *iv. 163*
Girl of Cadiz (*To Inez*), *ii. 59, 75;* iii. 1; *vi. 82*

Girondins, or Girondists, *vi. 13, 14*
Gisborne, v. 204
Gisborne, Mrs., *iv. 100*
Giustiniani, Franceschino, *iv. 865*
Giustiniani, Pietro Giovanni, *v. 134, 179, 188, 195*
Glaciers, ii. 385
Gladiators, ii. 431, 433, 520
Gladstone, W. E., *iii. 157; vi. 26*
Gladwin, Francis, translation of Sa'di's *Gulistan*, *iii. 160*
Gleig, *History of the British Empire in India*, *i. 468*
Glenbervie, Sylvester Douglas, Lord, *Ricciardetto*, iv. 156, *176*
Glenesk, Lord, *MS.* of *Siege of Corinth*, iii. 448, *451, 452, 454–467, 469–471, 473, 476, 477, 479, 482, 483, 487–489, 491–495*
Gloria, Maria da, of Portugal, *ii. 11*
Gloucester, Duke of, i. 498; *iv. 177*
Glover, *i. 317*
Gluck, music of *Don Juan; or, The Libertine Destroyed*, *vi. 11*; *Armida and Rinaldo*, *vi. 34*
Gnatoo, or tappa cloth (Tonga Islands), v. 600
Gneisenau, August Wilhelm Antonius Neidhart von, vi. 345
Gobbi, *iv. 271*
Godfrey of Viterbo, *ii. 337*
Godoy, Manuel de, Duke of Alcudia, Principe de la Paz, ii. 54, 90
Godwin, William, iii. 444; iv. 475; Essay *Of Population*, *vi. 459*
Goethe, Johann Wolfgang von, and Monk Lewis, *i. 317*; *Faust*, *i. 318*; iv. 80, 81, *85, 110*; v. 201, *247*, 281, *294, 409*, 470, 471, 474, *493, 494*; vi. 483; *Sorrows of Werther*, i. 494; *Travels in Italy* ("Letters from Italy"), *ii. 330, 335, 424*; *Kennst du das Land*, *iii. 157*; review of *Manfred* in *Kunst und Alterthum*, iv. *21*, 80–82, *340*; translation of *Manfred*, *iv. 136*; *vii. 55*; *Conversations of*, iv. 157, 327, 328; v. 119, *122*, 199, 204; *Marino Faliero* dedicated to, iv. 328, *340–342*; *vi. 413*; *vii. 63*; *Aus meinem Leben*, *iv. 342*; on *Vision of Judgment*, *iv. 480*; on *Irish Avatar*, *iv. 556*; *Sardanapalus* dedicated to, v. 7; on *The Two Foscari*, v. 119, *122*; on *Cain*, v. 199, 204; "The moment he reflects, he is a child," v. 279; on *Heaven and Earth*, v. 281; *Werner* dedicated to, v. 335; on *Don Juan* in *Kunst und Alterthum*, vi. xix; Madame de Staël on, vi. 168
Goethe-Jahrbuch, iv. 82, *136*; v. 282
Goettlingius, C., *Hesiod Carm.*, *ii. 188*
Gold, vi. 455
Goldau, *iv. 97*
Golden Fleece, vi. 158
Goldoni, Carlo, iv. 157; *Belisarius*; *Le Bourru Bienfaisant*, *etc.*, iv. 164; *Mercanti*, *iv. 166*
Goldsmith, Edmund, *v. 289*
Goldsmith, Oliver, *Vicar of Wakefield*, i. 480; *vi. 145, 686*; *Citizen of the World*, ii. 88, 323; *Deserted Village*, vi. 471
Golitsyn, Prince Basil, *iv. 202*
Gondola, description of a, iv. 165
Gondoliers of Venice, ii. 329, 468; iv. 165
Gonzaga, Cardinal Luigi Valenti, ii. *371*, 495
Gonzaga, Scipio, *iv. 143, 144*
Good, John Mason, *The Book of Job*, *iv. 498*
Goodman's Fields Theatre, *i. 414*
Goose, game of, vi. 471
Gordianus III., Emperor, *ii. 423*
Gordon, Duchess of, *ii. 350, 479*
Gordon, Lord George, *i. 484*
Gordon, Pryse Lockhart, *Personal Memoirs*, *etc.*, ii. *226, 227*, 294; iv. 156; *Life of Alexander VI.*, *iii. 369*
Gordon, Mrs. P. L., *ii. 226*
Gordon, Thomas, *History of the Greek Revolution*, *v. 557*; vii. 53
Gordon, Sir William, *i. 173*

Gordons, the, i. 172
Gorrequer, Major, *v. 545*
Gorton, *Biog. Dict.*, *ii. 173*
Gosnell, S., printer, i. 478
Gothenburg (Gottenburg), i. 487, *488*
Goths, Rome sacked by the, ii. 390
Gottschall, Rudolph von, iv. 203
Gouffier, Count Choiseul-, *Voyage Pittoresque de la Grèce, ii. 168; iii. 295; vi. 151*
Gounod, his "Maid of Athens," *iii. 16*
Gouria, *ii. 143*
Gower, Hon. F. Leveson, his article in *Nineteenth Century*—"Did Byron write *Werner*?" v. 329
Goza (Calypso's Isle), ii. 118, 173; iii. 10
Gozzi, Count Carlo, *Memoirs, ii. 120, 339*
Grabius, Joannes Ernestus, *Spicilegium SS. Patrum, v. 302*
Gracchus, Tiberius, vi. 407
Gradenigo, Dogaressa Aluica, iv. 333, *377*
Gradenigo, Beriola, *iv. 377*
Gradenigo, Nicolò, *iv. 377*
Gradenigo, Doge Pietro, *iv.* 360
Grafton, Augustus Henry, 3rd Duke of, *iv. 177; Autobiography*, iv. 510
Grafton, Duchess of, *iv. 177*
Graham, Mrs. (Lady Callcott), iii. 532; *vi. 206, 207*
Graham, General Thomas (Lord Lynedoch), *i. 469*
Grahame, Rev. James, *Sabbath Walks; Biblical Pictures; British Georgics*, i. *305*, 323, 370, *429*
Granada, *ii. 46, 54; v. 558;* vi. 30
Granard, George, 6th Earl of, *vi. 116*
Granby, John Manners, Marquis of, vi. 12
Grand Council (Venice), v. 169
Grande Encyclopédie, La, v. 566; vi. 313
Grange, James, pastry-cook, Piccadilly, *i. 321;* iv. 583
Granger, *Biog. Hist. of England, iii. 298*
Grant, Harding, *Chancery Practice; Lord Byron's Cain, etc., with Notes*, v. 203, 204
Granta, A Medley, i. 56; *iv. 516*
Granville, Lady, v. 329
Granville, Lord, v. 329; *vii. 36*
Grattan, *i. 100;* iv. 557, 561; vi. 266, 450
Graves, Oliver B., of Cambridge, Mass., *vii. 3*
Gray, May, Byron's nurse, *vii. 1*
Gray, Thomas, *Alcaic Fragment*, i. 49; *The Fatal Sisters, i. 70; ii. 252;* Lloyd's parodies on, i. 220; Lewis' *Tales of Wonder, i. 317;* "glance their many-twinkling feet," *i. 483; Elegy, ii. 399; iii. 240;* vi. *181*, 503; *Progress of Poesy, ii. 413;* his lyric measure, *iii. 128; Poemata, iii. 423*
Great Council (Maggior Consiglio), Venice, *iv. 360, 399*
Greatheed, Bertie, *i. 358*
Greece, i. 424; ii. 62, 109, 149, 154; iii. 90, 446; v. 555; vii. 85, 87; Isles of, vi. 169
Greek Committee, the, v. 331
Greeks, the, ii. 191, 192; defeat Turks at Lerna, v. 556
Green, *Hist. English People, i. 468*
Green, poet, *iii. 330*
Greene, Robert, *Friar Bacon and Friar Bungay, vi. 78*
Greenwood, scene-painter, Drury Lane Theatre, i. 346
Grenville, Lord, *i. 437, 470, 497; iii. 45*
Grenville, Lord George, *Portugal; a Poem, ii. 4*
Grete, river (Southwell), i. 239
Greville, Charles, *vi. 451*
Greville, Colonel, i. 348
Grey, Charles, 2nd Earl of, vi. 478
Grey, Lord, *i. 497; iii. 45*
Grey, Mr., *iii. 170*
Grief, Martin, iv. 329
Griffin, A., *i. 234*
Griffith, H. T., edition of Cowper's *Task*, etc., *vi. 348*

Griffiths, Arthur, *Memorials of Millbank, vii. 84*
Griffiths, George Edward, *iv. 165*
Grillion's Hotel, Albemarle Street, *vi. 437*
Grillo, Angelo, *iv. 146*
Grillparzer, *Sappho, v. 61*
Grimaldi, Joseph, *i. 345; vi. 11*
Grimm, Baron F. M., *Cor. Lit., ii. 266*
Grindelwald, *iv. 110*
Gritti, Benedetto, v. 116
Grolierius (Grollier), Cæsar, *Historia Expugnatæ . . . Urbis*, v. 471, *510*
Gronow, Captain, *Reminiscences, i. 845, 357, 476; vi. 69, 276, 507, 508, 529*
Gropius, Karl Wilhelm, ii. 166, 171
Grose, Captain Edward, 1st Life Guards, vi. 335
Grose, Francis, *Classical Dictionary of the Vulgar Tongue, ii. 66; vi. 433*
Grosvenor, 1st Earl, i. 412
Grosvenor, Robert, 2nd Earl (afterwards Marquis of Westminster), i. 412
Grote, George, *History of Greece, ii. 102, 158, 341; iii. 311; iv. 566*
Grotta Ferrata, site of Cicero's villa, ii. 522
Grouvelle, *i. 402*
Gruterus, ii. 299
Guadalquivir, *ii. 54*; vi. 112
Guadiana river, ii. 46
Gualandra hills, ii. 505–507
Guardian, i. 418
Guariglia, Signor, *vi.* 205
Guarini, *Pastor Fido*, iv. 141
Guasti, *Tasso's Letters, ii. 355*
Guelphs, the, *iv. 253*
Guesclin, Bertrand du, v. 549
Guhl, *ii. 441*
Guicciardini, Francesco (Luigi), *Sacco di Roma, iv. 258*; v. 471
Guiccioli, Countess (*My Recollections of Lord Byron*), *i. 99; ii. 239, 374*; iv. *119, 213*, 237, 241, *545, 547, 549, 563*, 570; v. 5; vi. *52, 297*, 373
Guiccioli, Palazzo, *ii. 372*; iv. 279
Guido, fresco of the Aurora, vi. 526
Guilford, Earl of, *iv. 143*
Guiscard, Robert, *ii. 390*
Gunpowder, discovered by Friar Bacon, vi. 340
Gurney, Hudson, *The Golden Ass of Apuleius; in English Verse, entitled Cupid and Psyche, vi. 165*
Gurney, William Brodie, vi. 66
Gurwood, Colonel, *Wellington Dispatches, vi. 266*
Gustavus Adolphus, king of Sweden, "The Lion of the North," v. 371, *373*, 553
Guy Mannering, iv. 566
Gwynne, Nell, *vi. 496*
"Gynocracy" used for "gynæcocracy," vi. 473, 588

H

Hachette, *iv. 14*
Hadrian, i. 20, *462, 498*; ii. 167, *411, 431, 436, 440*
Hadrian's Mole, ii. 439
Hafiz. *See* Stott
Hague, vi. 419
Haivali (or Kidognis), ii. 200, 207
Hales, Sir Matthew, vi. 610
Halford, Bart., Sir H., An Account of what appeared on Opening the Coffin of King Charles the First, *vii. 85*
Halgh of Halgh, George, *vi. 294*
Halifax, George Savile, Marquis of, *i. 413*
Hall, Captain Basil, *Narrative of a Voyage to Java, 1840; Voyage to the Corea and the Loochoo Islands; Extracts from a Journal written on the Coast of Chili, etc., v. 546, 548, 556*
Hallam, Henry, i. *306*, 340, 380; *Middle Ages*, i. 337; *iv. 298*; vi. 464
Hallet, midshipman on the *Bounty*, v. 588

Hamburg, i. 487, *488*
Hamet Benengeli, Cid, i. 299
Hamilton, Anthony, Archdeacon of Colchester, *ii. 108*
Hamilton, Archibald, 9th Duke of, *i. 311*
Hamilton, Lady Anne, *Epics of the Ton*, i. 294, *311*, *330*, *343*, 353, *468*, *471*; *Secret Memories of the Court of England*, *i. 311*; *vii. 78*
Hamilton, Sir William Richard ("Dark Hamilton"), Lord Elgin's Secretary, *Memorandum on the Earl of Elgin's Pursuits in Greece*, i. 455, *466*; ii. x, 108, 167, *168*, 204
Hamlet, i. 401; *ii. 64*, *99*, *103*, *154*, *418*, *450*; *iii. 543*; iv. 77, *95*, *458*; *v. 25*, *423*; vi. *309*, 342, 386, 394, *432*, 456, 511, 550, 570–572
Hammer-Purgstall, J. von, *Histoire de l'Empire Othoman*, iii. *166*, *312*, 441, *454*, *455*
Hammond, George, iii. 217; iv. 472; vii. 49
Hamond, Mrs. (Miss Chaworth Musters), *i. 277*
Hampstead, ii. 66
Hanabooks for—
Central Italy, *ii. 373*, *380*; *iv. 275*
Greece, *ii. 117*, *125*, *157*, *166*, *189*
Northern Italy, *ii. 372*; *iv. 336*, *392*, *430*; *vi. 212*
Rome, *ii. 389*, *403*; *iv. 271*, *273*
Hanmer, *vi. 487*
Hannibal, *i. 349*, *493*; ii. *187*, *459*, 505; *iii. 301*; *v. 606*
Hansard, *Parliamentary Debates*, *iv. 482*
Hanson, Charles, *vi. 460*
Hanson, Hargreaves, *i. 86*
Hanson, John, *i. 25*, *86*; *iii. 540*; *vi. 100*
Hanson, Mary Anne (Lady Portsmouth), *vi. 569*
Hanson, Newton, *i. 86*
Happiness, "was born a twin," vi. 130; Horace's Art of, vi. 490
Haratch, Turkish capitation tax, *iii. 195*
Harcourt, General, *ii. 23*
Harcourt, Mrs., *ii. 23*
Hardinge, George ("Jeffries Hardsman"), Senior Justice of Brecon, etc., *vi.* 508
Hare, Francis ("Silent Hare"), *vi. 529*
Harley, Lady Charlotte Mary (afterwards Bacon), "Ianthe," ii. xii, 11
Harmodius and Aristogeiton, ii. 228, 291; v. 556
Harmonists, the, vi. 554
Harness, Rev. W., *i. 66*; *ii. 204*; *iv. 575*
Harold, Baron de, *iii. 100*
Harper's New Monthly Magazine, *vi. 349*
Harpocration, *vi. 169*
Harrison, John ("Longitude Harrison"), inventor of watch compensation, vi. 19
"Harroviensis," *A Letter to Sir Walter Scott*, *etc.*, v. 202
Harrow, i. 15–20, 25, 84–106, 208, 222, 237, 259; ii. 66; vi. 49; "Byron's Tomb" at, *i. 26*; speech-day at, i. *86*, 102; rebellion at, *i. 93*; Byron's first English exercise at, *iv. 48*
Harrowby, Lord, vii. 13
Harte, Bret, *The Society upon the Stanislaus*, *iv. 296*
Hartford, *Works of Lord Byron*, *In verse and Prose*, iii. xxi; *Remarkable Shipwrecks*, *vi. 98*, *102*, *103*
Harvard University Library, *vii. 8*
Harvey, *i. 405*
Hasell, E. J., *Tasso*, *ii. 356*
Hastings, Francis Rawdon, 1st Marquis of, *i. 497*
Hastings, Warren, impeachment of, iv. 72; *v. 542*
Hathaway, Miss, as "Zarina" in *Sardanapalus*, v. 2
Havard, William, i. 428
Hawarden, Lady, *i. 485*
Hawke, Admiral Edward, Lord, vi. 12

Hawkesbury, Lord, vii. 13
Hawksworth, *Voyages*, *ii. 7*
Hay, iii. 217
Haydn, iii. 376
Haydon, *Life of*, i. 456; "The Elgin Horse's Head," *ii. 336*
Hayley (or Hailey), William, *The Triumph of Temper; The Triumph of Music*, i. *305*, 321, 322, 370; vi. 587; translation of three cantos of Dante's *Inferno*, iv. 238, 244, 313; *Essay on Epic Poetry*, iv. 244; *Life of Milton*, *vi. 7*
Haymarket Theatre, *Werner* at, v. 324
Hayter, Bishop of Norwich, *iii. 299*
Hayward, Peter, midshipman on the *Bounty*, *v. 583*, *605*
Hazlitt, William, *ii. 17; My First Acquaintance with Poets*, *iv. 513*; "Scamp, the Lecturer," of *The Blues*, iv. 570; *Lectures on the English Poets*, iv. 570, *586; vi. 12*, *175; Lectures of 1818*, iv. 575; *The Spirit of the Age*, *vi. 506*, *509*
Hearne, *Journey from Hudson's Bay, etc.*, *iv. 220*
Heath, James, *Flagellum*, *vi. 174*
Heath, Miss, actress, as "The Witch of the Alps," in *Manfred*, iv. 78; as "Zarina" in *Sardanapalus*, v. 2
Heathcote, Katherine Sophia Manners, Lady, vii. 17
Heathcote, Sir Gilbert, *vii. 17*
Heaven and Earth, *iv. 50*; v. 277–321, 469, *527*
Heaviside, Dr., *i. 431*, *432*
Heber, Richard, *Early English Poets*, *i. 396*
Heber, Reginald, Bishop of Calcutta, *i. 396*; iii. 151, 217; *v. 111*; Reviews *Marino Faliero* in *Quarterly Review*, iv. 329; reviews *Sardanapalus*, *Two Foscari*, and *Cain* in *Quarterly Review*, v. 5, *111*, 119, 204; on *Don Juan* in *Quarterly Review*, vi. xx
Hebrew Melodies, *ii. 273*; iii. xix, 382–406, *417*; v. 199, *231*
Hecatonnesi Islands, ii. 200
Hecla (Iceland), vi. 569
Hector, v. 488, 577
Heinemann (G. Vuillier), *History of Dancing*, *i. 492*
Heiss, Baron, *iv. 514*
Helbig, *Guide to the Collection of Public Antiquities in Rome*, *ii. 432*
Helen, iv. 334; vi. 535
Helena, Princess (Duchess of Albany), iii. 157
Helicon, i. 373, 397
Heligoland, i. 487, *488*
Hell, Byron's definition of a gambling, i. 407; vi. 436; paved with good intentions, iv. 499; vi. 338
Hellespont, iii. 13, 178, 179; vi. 112, 204
Helps, *vi. 567*
Helvetii, the, ii. 299
Helvoetsluys, vi. 419
Hemans, Captain, *vii. 70*
Hemans, Mrs. Felicia Dorothea (*née* Browne), vii. 70
Henley, S., *Notes to Vathek*, iii. 76, *87*, *105*, *109*, *110*, *120*; *iv. 244*
Henley, "Orator," vi. 303
Henry, John, *v. 560*
Henry, Patrick, one of the leaders of the American Revolution, v. 560
Henry of Prussia, Prince, *v. 530*
Henry I., *i. 493*
Henry II., i. *1*, 116; *v. 493*
Henry IV., i. 399; *iii. 184*, *432*; *iv. 13*, *262*, *407*
Henry IV., vi. 20, *48*, *256*, 342, *347*, *431*, 444, 453
Henry IV., Emperor of Germany, *ii. 390*
Henry V., ii. *19*, 216
Henry V., *vi. 487*
Henry VI., *vi. 847*
Henry VII., *vi. 496*
Henry VII., Emperor of Germany, *ii. 403*, 494
Henry VIII., i. *1*, 119; *v. 499*; vii. 35, 36
Henry VIII., *vi. 495*

Hephæstion, vi. 378
Hephæstus, *v. 396*
Heraclidæ, the, *ii. 431*
Herbert, Baron, Austrian Ambassador, *iii. 4*
Herbert, George, *Jacula Prudentum*, *iv. 500*
Herbert, William, Dean of Manchester, *i. 306*; *Horæ Scandicæ*, i. 336
Hercules (Alcides), i. 144; v. 27; Couch of, *vi. 220*
Hercules, wreck of American ship, *vi. 90*
Hermann, Mrs., as "Angiolina" in *Marino Faliero*, iv. 324
Hero and Leander, iii. 14, 178
Herod the Great, iii. 400
Herod, king of Chalcis, *vi. 139*
Herodes Atticus, *ii. 416*
Herodias, i. 490
Herodotus, *ii. 272*; *v. 107*; vi. 79, 169, *572*; *Cleobis and Biton*, vi. 186
Herod's Lament for Mariamne, iii. 400
Herostratus, i. 467
Herrick, Robert, *To Anthea*, *iv. 85*
Hertford, Marchioness of, *vii. 22*
Hervey, Lord ("Lord Fanny"), *Lines to the Imitator of Horace*, i. 326
Hesiod, ii. 188; *Works and Days*, *vi. 169*
Hesperus, vi. 180
Heterodoxy, vi. 267
Hetman of the Cossacks, vii. 39
Heyne, Christian Gottlob, i. 490
Hiero, a painter, *ii. 168*
Highgate, "swearing on the horns" at, ii. 66
Highland Light Infantry, iii. 416
Highland Society, the, iii. 415
Highland welcome, a, vi. 272
Hildyard, Lieutenant J. T., *Historical Record of the 71st Highland Light Infantry*, *iii. 416*
Hill, Rev. H., iv. 476; *vi. 4*
Hill, S. McCalmont, *iii. 18*
Hints from Horace, i. *298*, *303*, *343*, *359*, *360*, 385-450, 453; ii. ix, *108*, *192*, *196*; *iv. 517*; *vi. 433*, *442*
Hippocrates, ii. 197
Hippocrene, i. 328, 373
Hippolytus, *vi. 256*
Hiron, *vi. 153*
Hispalis (Seville), ii. 52, 60, 93; vi. 15
Historical Records of the Life Guards, *i. 495*
Hita, Ginès Perez de, *Historia de las Guerras Civiles de Granada*, *iv. 529*, *530*; *v. 558*
Hoadley, *ii. 504*
Hoare, Rev. Charles James, i. 372
Hobbes, Thomas, *v. 615*; vi. *195*, *200*, 570; vii. 32
Hobhouse, John Cam (afterwards Lord Broughton de Gyfford), *Imitations and Translations*, i. xiii, *264*, *327*; *ii. 30*; iii. xix; vi. 62, *142*; vii. 8; his *lines* in *English Bards, and Scotch Reviewers*, i. xiv, xv, 292; *Epistle to a Young Nobleman in Love*, *i. 267*; on *Hints from Horace*, i. 388; *Travels in Albania and other Provinces of Turkey, in 1809 and 1810*, i. 454, *460*; ii. *15*, *60*, 84, *100*, *106*, *125*, *130*, *131*, *133*, *136*, *137*, *142*, *145*, *148*, *153*, *157*, *158*, *169*, *171*, 174, 182, *189*, *194*, *198*, *200*, 208, *441*, *461*; *iii. 7*, *8*, *14*, *20*, *85*, *93*, *145*, *173*, *179*, *180*, *194*, *272*, *468*; iv. 31; *vi. 151*, *204*, *208*, *231*, *261*; vii. 9; "I don't remember any crosses here," *ii. 86*; "one of the finest stanzas I ever read," *ii. 42*; with Byron in Spain, *ii. 52*; "said they were vultures," *ii. 61*; *en route* for the Negroponte, *ii. 75*; *Historical Illustrations to the Fourth Canto of Childe Harold*, ii. 313-315, *358*, *379*, *380*, *389*, *390*, *403*, *408*, *410*, *412*, *435*, *437*, *439*, *486*, *512*, *524*; *iv. 146*, *245*; *v. 153*; *vi. 233*; *Italy: Remarks made in Several Visits from the Year 1816 to 1854*, ii. 315; *Childe*

Harold dedicated to, ii. 321; *Letters written by an Englishman resident in Paris, etc.*, ii. 326; *v. 545;* the Abbé de Sade's *Mémoires, ii. 350, 351; Notes to Childe Harold, Canto IV.*, ii. 465–525; at Theodora Macri's, *iii. 16;* the Giaour story, iii. 76; an odd report about Byron, iii. 218; *Siege of Corinth* dedicated to, iii. 445; his parody of *Stanzas to Augusta, iv. 56;* "went to the highest pinnacle," *iv. 95;* "pelted with a snowball," *iv. 97;* note on Dante, iv. 238; *Essay on the Present Literature of Italy, iv. 245;* on *Cain*, v. 204; the MS. of *Werner*, v. 326; "about morality," vi. xix; the Zoili of Albemarle Street, vi. xix, *467;* his article in *Westminster Review* on *Don Juan, vi. 3;* "this is so very pointed," *vi. 22;* his remarks on *Don Juan, vi. 22, 26, 47, 50, 52, 59, 62, 78, 79, 98;* MS. of *Don Juan, Canto XVII.*, given to, *vi. 608;* on the Lisbon Packet, vii. 6; *Farewell Petition to*, vii. 7; *Miscellany*, vii. 8; "will bring it safe in his portmanteau," vii. 51; *My Boy Hobbie O!* vii. 66; his pamphlet, *A Trifling Mistake in Thomas Lord Erskine's recent Preface, vii. 66;* M.P. for Westminster, vii. 69; Byron's *Love and Death, vii. 85*

Hobhouse, Sir John, iii. 76

Hobson, Captain, *vi. 146*

Hoche, General L., ii. 251, 296; vi. 14

Hock, i. 486

Hodgson, Rev. Francis, Byron on Boatswain's death, *i. 280;* letters from Byron to, *i. 280, 282, 379; ii. 29, 42, 63, 78, 104, 187, 192, 331; iii. 35, 38, 449; vi. 182, 467; vii. 10; Gentle Alterative for the Reviewers*, i. 295; *Bland's Greek Anthology, i. 806, 866; iii. 82;* translation of *Juvenal, i. 837;* referred to in *English Bards, and Scotch Reviewers*, i. 375; *Lines on a Ruined Abbey, ii. 20, 170;* Byron's *Epistle to a Friend, ii. 168;* iii. 28–30; *Lady Jane Grey, ii. 170; Monitor of Childe Harold, ii. 360;* on the *Giaour, iii. 187;* on the *Bride of Abydos*, iii. 151; "scribbler Mr. Hodgson," *iv. 165;* and *Cain*, v. 199; Byron's *Lines to—written on board the Lisbon Packet*, vii. 4; MS. of *Devil's Drive, vii. 21;* "principally to shock your neighbour," *vii. 42*

Hodgson, Rev. James T., *Life of the Rev. Francis Hodgson, i. 875; ii. 288; iii. 29, 80*

Hofmann, *Lexicon Universale, ii. 156, 173, 261, 328, 390; iii. 131*

Hofmann, C., *Primavera y Flor de Romances, iv. 174, 529*

Hogarth, caricature of Wilkes, *iv. 508*

Hohenlinden, battle of, *vi. 14*

Hohenlohe, Prince, *v. 550*

Holbein, *Dance of Death*, vi. 555

Hole, Rev. Richard, *Arthur; or, The Northern Enchantment, i. 314, 436*

Holford, Margaret, *Margaret of Anjou*, vii. 44, 45, 59

Holland, Henry Fox, 1st Lord, *ii. 40*

Holland, Henry Richard Vassall Fox, 2nd Lord, *ii. 80*

Holland, Henry Richard Vassall, 3rd Lord, i. 294, *806, 837*, 338, 340, *356*, 380, *417;* ii. xi, *61–64;* iii. 151, 155, *170;* "Sir Richard Bluebottle" of *The Blues*, iv. 570; his motion on Napoleon's treatment at St. Helena, *v. 545*

Holland, Elizabeth, Lady (*née* Vassall), i. 294, *855*, 380; *ii. 80; vi. 541; A Memoir of the Rev. Sydney Smith, vi. 596;* Napoleon's snuff-box, vii. 77

Holy Alliance, the, ii. 402; v. 538, 539, *564*; vi. 267
Homer, i. 312, *379*, *398*, *404*; vi. 73, 173, 177, *211*, 263, 327, *478*; vii. 62; a punster, *i. 377*; *Odyssey*, *i. 426*; ii. *100*, 173; *iv. 264*; "and Homer (damn him) calls," *i. 427*; in *Hints from Horace*, i. 432, 438; the Homeric ghosts, *ii. 255*; *v.* Ariosto, *ii. 359*; *iv. 266*; *Iliad*, ii. 301, *452*, *462*; *v. 488*, *512*, *573*; vi. *117*, 218, 339, *513*, 534; Dante superior to! ii. 495; ἀπείρων, *iii. 179*; his Ocean stream, vi. 218; catalogue of ships, vi. 503
Homunculi, v. 493
Hone, W., publisher of *Poems on his Domestic Circumstances*, i. 452, 453; iii. xx, *24*; *Every Day Book*, *ii. 66*; publishes *Wat Tyler*, *iv. 521*
Honorius, ii. 35, 86, *440*, 521
Hood and Sharpe, publishers, *i. 379*
Hook, James, *A Lass of Richmond Hill*, *vii. 59*
Hook, Theodore, i. *306*, 344; *Tekeli*; *Fortress*; *Music Mad*, *i. 341*; editor of *John Bull*, *v. 206*
Hoole's *Tasso*, *ii. 143*
Hooper, G., *Waterloo: The Downfall of the First Napoleon*, *ii. 234*
Hooper, W., *Rational Recreations*, *vi. 550*
Hope, Thomas, *Anastasius*, *i. 390*; Byron omits stanzas in *Childe Harold* on, ii. xi; *Household Furniture and Internal Decoration*, *ii. 108*
Hope, Mrs. Thomas (Louisa Beckford), *i. 390*; *iv. 580*
Hoppner, John, R.A., *vii. 54*
Hoppner, John William Rizzo, vii. 54
Hoppner, Richard Belgrave, English Consul at Venice, *ii. 351*; iv. *15*, *459*, 471, 472, *547*; vii. 54; translation of Goethe's review of *Manfred*, iv. 82
Horace, *Odes*, i. 81; *ii. 40*, *76*, *262*, *387*, *421*, *448*; iv. *197*, *243*, 323; vi. *15*, 77, *78*, 236, 453, 521; *vii. 73*; *Satires*, i. 184; *ii. 405*; *v. 568*; vi. 391, *446*; *Ars Poetica*, i. 385, *402*, *409*; ii. ix, xiv; iv. 518; "Farewell, Horace—whom I hated so," ii. 388; his Sabine farm, ii. 455, 524; *Epist.*, *v. 367*; vi. 246, *273*, 474, 490; Louis XVIII.'s criticisms on Sanadon's translations of, *v. 567*; *Epist. ad Pisones*, vi. *15*, 177, 505; Scholar of Love, vi. 139; *Epodes*, vi. 378, 536; his Art of Happiness, vi. 490
Horistan Castle, Derbyshire, i. 2
Horner, Francis, *i. 302*, *470*
"Horns," "swearing on the," at Highgate, ii. 66
Horsetails, a Pasha's standard, iii. 480
Hortensius, vi. 270
Horton, Eusebius, iii. 381
Horton, Anne Beatrix, Lady Wilmot, origin of "She walks in beauty," iii. 381; iv. 569, 570; vii. *54*, 61
Horton, Sir Robert J. Wilmot, vii. 54
Hoste, Captain Sir William, iv. 456
Hounslow Heath, i. 484
Houris, ii. 60; iii. 110; vi. 364
Hours of Idleness, *and Other Early Poems*, i. xi-xiii, 1-288, *303*, *311*, *374*, *432*; *iii. 182*; *iv. 67*
Houson, Miss Anne, i. 70, 244, 246, 251, 253
Houson, Rev. Henry, *i. 70*
Howard, Hon. Frederick, *i. 355*; ii. *11*, 234, 293
Howatt, Hill, iv. 31
Howe, Admiral Richard, Earl ("Black Dick"), *v. 588*; vi. 12, 14
Howell, *iv. 167*
Hoyle, Rev. Charles, *Exodus*, i. 372, *430*
Hoyle, Edmund, *i. 372*; vi. 173
Hroswitha, *Lapsus et Conversio Theophili Vice-domini*, iv. 81

Huascar, Supreme Inca of Peru, *ii. 82*
Hucknall Torkard Church, *i. 8, 70; ii. 334;* iv. *14,* 479
Hughes, *iii. 16*
Hughes, Mrs., *vi. 496*
Hugo, Victor, *Les Feuilles d'Automne, ii. 358; Le Rhin, iv. 14; Orientale,* iv. 202
Hulme, Thomas, *Journal, vi. 554*
Humane Society, vi. 50
Humboldt, Baron Alexander von, v. 539; vi. 215
Hume, David, *History of England, i. 374; ii. 266*
Hume, Joseph, *ii. 504*
Hungary, Bethlen Gabor, king of, iv. 331; *v. 349, 352*
Hunt, James Henry Leigh, his copy of *Fourth Edition of Childe Harold,* i. xvi, *311, 334;* Byron's letters to, iii. 218; v. 537, 582, 584; *Lord Byron and Some of his Contemporaries, iii. 474; Autobiography, iii. 509; vi. 26;* the *Examiner,* iii. 532, *538; Story of Rimini, iv. 36; Stories from the Italian Poets,* iv. *275,* 281, 314; *Morgante Maggiore, iv. 285;* the *Liberal,* iv. 571; in Horsemonger Lane Gaol, vii. 16; "Blackguard Hunt," vii. 67, 68
Hunt, John, iv. 281, *295,* 478, 479; v. 279, 325, 537, 581; publishes *The Deformed Transformed,* v. 472; and *Don Juan,* vi. xvi
Hunt, Dr., i. 455
Hunter, *Imperial Gazetteer of India, v. 631*
Hunter, William, *vi. 412*
Huntingdon Peerage, ii. 215
Huntly, George, 2nd Earl of, *i. 173*
Huon, of Bordeaux, v. 496
Hussite, or Taborite, Crusade, *v. 549*
Hyde of land, a, vi. 411
Hydra, Hydrea, or Idra, island, i. 457; iii. 270
Hyginus, *Fabulæ, iv. 287; vi. 535*
Hymettus, i. 459; ii. 157; iii. 271
Hypocrisy, vi. 410, 453
Hypsilantes, *v. 556*

I

I saw thee weep, iii. 390
I would I were a careless child, i. 205
"Ianthe" ("Flower o' the Narcissus"). *See* Harley, Lady Charlotte M.
Ibort, Jorge (Tio Jorge), ii. 94; v. 559
Ibrahim Pasha, ii. 174
Ich Dien (*Windsor Poetics*), vii. 36
Idra, Hydra, or Hydrea, island, i. 457; iii. 270
Iermolof, Catherine II.'s favourite, vi. *389,* 389
If that high world, iii. 383
Ihne, *Hist. of Rome, ii. 377*
Ile de Paix, iv. 26
Ilissus, *i. 459; iii. 272*
Illyria, ii. 129
Imitated from Catullus, i. xi, 75
Imitation of Tibullus, i. 74
Imitations and Translations, i. *264, 266, 268, 272, 277, 281-283, 295,* 287, 288; *vi. 62*
Imlay, *North America, vi. 349*
Imperial Dictionary, ii. 137
Imperial Gazetteer of India, v. 631
Imperial Magazine, iv. 43
Impromptu, vii. 82
Impromptu, in reply to a friend, iii. 69
Incantation, the (*Manfred*), iv. *15, 63, 64,* 79, *91*
Independent Whig, iii. 534
India, i. 468; conquered by Dionysus, v. 21; invaded by Nadir Shah, vi. 384
Inglefield, Captain, H.M.S. *Centaur, vi. 90, 92, 94-96, 99*
Ingleston, George, "Brewer," *i. 433*
Innocent II., Pope, *ii. 389*
Inquisition, Spanish, v. 558
Inscription on the Monument of a Newfoundland Dog, i. 280; *ii. 80; vi. 304*

Interlaken, *iv. 119*
Invercauld, *i. 171*
Ionian Islands, ii. 193
Iphis, *ii. 13*
Irad, son of Enoch, *v. 285*
Ireland, W. H. ("Flagellum"), *All the Blocks, an Antidote to All the Talents*, i. 294, 356
Iris, The, i. 331; ii. 383
Irish and Carthaginians, vi. 337
Irish Avatar, iv. *49*, 555; vi. 368, *439*
Iron Mask, Man in the, iv. 514
Irving, Sir Henry, iv. 78; as "Werner," v. 324
Irving, Washington, *Abbotsford and Newstead Abbey*, iv. 32, *38; vi. 497; Chronicle of the Conquest of Granada, vi. 30; History of the Life and Voyages of Christopher Columbus, vi. 552*
Isaiah, ii. 166, *398;* iii. 305
Iskra, iv. 202
Island, The; or, Christian and his Comrades, i. 173; iii. 459, 467, 494; v. 579–639; iv. *61*, 485; *v. 514;* vi. xvi, *106, 192, 405*
Isles of Greece, vi. 169
Ismail, siege of, vi. 264, 304–370
Ismenus river, ii. 189
Israello, Bertuccio, iv. *356*, 464
Italy, ii. 361; iv. 256; vi. 8
Ithaca, ii. 124, 177
Itys, *iv. 287*
Iulus, i. 159

J

Jackals, vi. 382
Jackson, General Andrew, *iii. 298*
Jackson, "Gentleman," i. 433; *iv. 303; vi. 433*
Jackson, James Grey, *Account of the Empire of Marocco and Suez . . . to which is added an account of Tombuctoo, vi. 51, 198*
Jackson, Lady, *The Court of the Tuileries, v. 567*
Jackson, Rev. Luke, *i. 70*
Jackson, William, a Keswick carrier, *vi. 177*
Jacobi, M., *i. 494*
Jacobinism, *v. 544*
Jacob's *Reports*, v. 204; *vi. 460*
Jacobs, *Epig. Grac.*, i. 18
Jamat-al-Aden, the Mussulman paradise, iii. 197
Jamblichus, the philosopher, iv. 105; *v. 480*
James I., *i. 173, 198;* iv. 543
James II., ii. *121*, 292; *iv. 504*
James V., ii. 295
Jāmī, *Medjnoun and Leila, iii. 160*
Janina, or Joannina (Yanina), lake of, ii. 129, 179, 189; Archbishop of, *iii. 145*
Japhet, v. 284
Jason, *i. 170;* vi. *177*, 521
Jassy, Treaty of, *v. 551*
Jeaffreson, Cordy, *Real Lord Byron*, iv. 32
Jefferies, Judge, i. 332
Jefferson, Thomas, *iv. 159*
Jeffrey, Francis, Lord, referred to in *English Bards, and Scotch Reviewers*, i. xiv, 301, 302, 332, 333, 339; Moore's duel with, i. *203*, 305, 333–335, 380; "self-constituted Judge of Poesy," i. 301; "his pay is just the sterling pound a sheet," i. 302; founder of the *Edinburgh Review*, i. 302; *v. 338;* reviews *Marmion* in *E. R., i. 310;* Montgomery's poems in *E. R., i. 331;* article on de Cavallos' work in *E. R.* by Brougham and, *i. 338;* Byron accused of personality towards, i. 382; "the Devil and Jeffrey," i. 429; lines in *Hints from Horace* on, i. 430–433; counsel for Sir F. Burdett *v.* William Scott, *i. 436;* his articles in *E. R.* on :—*Childe Harold*, ii. 213; *Giaour*, iii. 77; *Corsair* and *Bride of Abydos*, iii. 151, 219; *Hebrew Melodies*, iii. 377; *Prisoner of Chillon*, iv. 6; *Manfred*, iv. 80–82; *Beppo*, iv. 158; *Prophecy of Dante*, and *Marino Faliero*, iv. 329; *Sardanapalus, Two Foscari*, and *Cain*, v. 5, 119, 204; *Heaven and*

Earth, v. 282; *Werner*, *v. 338*; *Don Juan*, vi. xx; "refreshing," iv. 574; on Moore and Byron, v. 280; on the Pantisocratic or Lake School, *vi. 175*; on Byron's abuse of Southey, vi. 403; "once my most redoubted foe," vi. 404; his review of Barry Cornwall's *Sicilian Story*;—comparison of *Don Juan* with *Diego di Montilla*, *vi. 445*; holds up Scott as an example to Byron, vi. 459
Jehoshaphat, valley of, iv. 288
Jekyll, Joseph, *Corr.*, *i. 319*; *vi. 413*, *504*
Jemappes, battle of, *vi. 13*
Jenner, Edward, *i. 307*; and vaccination, vi. 50
Jephson, *Two Strings to your Bow*, *i. 345*; *The Servant with Two Masters*, *i. 445*
Jephtha's Daughter, iii. 387
Jeremiah, *iii. 312*; *iv. 43*
Jerningham, Edward, *The Nunnery*; *The Old Bard's Farewell*, i. 383
Jerningham Letters, *i. 383*
Jerningham, Sir George, Bart., *i. 383*
Jerreed, djerrid, jarīd, a Turkish javelin, iii. 97, *168*
Jersey, Sarah, Countess of, *vi. 541*; vii. 37, 40
Jersey, Earl of, iv. 472
Jerusalem, iii. 401
Jesse, J. H., *Memoirs*, *etc.*, *of George III.*, *vii. 31*
Jesuits, the, ii. 493; *v. 558*
Jesus Christ, vi. 267
Jeux d'Esprit and Minor Poems, *1798–1824*, vii. 1–88
Jews, v. 100, 236, 573
Jex-Blake, K., *The Elder Pliny's Chapters on the History of Art*, *ii. 432*
Joan of Arc, i. 313
João V., Don, ii. 87
Job, *Book of*, iii. 406; iv. 498; vi. 59, *605*; vii. 34
Joel, *iv. 43*
John Bull, iv. *555*, 571; *v. 206*
John Bull's Letter, *iii. 290*; *vi. 75*
John, of Trocnow, surnamed Žižka, or the "One-eyed," v. 549
John George, elector of Saxony, v. 373
John II. of France, *v. 549*
John Casimir V., king of Poland, iv. 201, 205, 211, 212; *vi. 246*
John Keats, vii. 76
Johnson, James, *Musical Museum*, *vi. 64*
Johnson, Miss, *iii. 45*
Johnson, Dr. Samuel, *Lives of the Poets*, *i. 220*, *401*, *416*, *423*; *Prologue to Irene*, *i. 400*; Boswell's *Life of*, *i. 401*, *409*, *449*; *ii. 460*, *489*; *vi. 247*; *Rasselas*, *ii. 57*; iii. 145; vi. 574; "Hell is paved with good intentions," iv. 499; "brandy for heroes," *v. 592*; *Life of Milton*, vi. 174; *Life of Dryden*, *vi. 182*; *Vanity of Human Wishes*, *vi. 183*; on misers, *vi. 455*; "liked an honest hater," vi. 482; *Dictionary*, *vi. 575*; and Lord Auchinlech's reminder, *vii. 85*
Johnston, J., "the Cheapside impostor," ii. 212, 213; iii. xx
Johnston, Major, leader of insurrection (1805) in N. S. Wales, *v. 588*
Johnstone, Sir James, *ii. 4*
Joncières, Victorini, v. 2
Jones, Inigo, *iv. 161*
Jones, Sir William, *iii. 86*; *A Grammar of the Persian Language*, *iii. 100*; *Solima*, *iii. 110*; *Asiatic Research*, *iv. 555*
Jonson, Ben, i. *304*, 398, 420; iv. 239; and Sylvester, *vi. 7*; *Every Man in his Humour*, *vi. 68*
Jordan, Mrs., *i. 353*
Jordan, Professor, *ii. 413*
Jornandes, *De Getarum Origine*, iii. 235
Joseph and Potiphar's wife, *vi. 255*
Joseph, king, ii. *53*, 89
Joseph II., Emperor, *vi. 313*, *414*
Josephus, *v. 208*
Joshua, grave of, *vi. 220*

Joubert, Barthélémi Catherine, vi. 14
Journal de Savants, iv. 578
Journal de Trévoux, iv. 578
Journal des Economistes, vi. 461
Journal in Cephalonia, vii. 83
Journal of a Soldier of the 71st Regiment, vi. 376
Journal of the Archæological Association, vi. 497
Journals of the House of Lords, iv. 542
Joy, Mr., iv. 472
Juba, king of Mauretania, *vi. 236*
Judges, iii. 118
Julia Alpinula, ii. 256, 299
Julian (A Fragment), iii. xxi, 419
Julian Alps ("Friuli's mountains"), ii. 348
Julian, Count, ii. 46, 89
Julian the Apostate, vi. 9
Juliet, i. 37, *38;* her tomb at Verona, *v. 562*
Julius Alpinus, ii. 299
Julius Cæsar, ii. *375*, 392, 434, 490, 514, *520;* v. 476
Julius Cæsar, vi. 268
Julius II., Pope, *iv. 271, 273; vi. 212*
Julius III., Pope, ii. 508
Jungfrau, the, ii. 385; iv. 81, 82, 94, *102*, 109
Junia, wife of Cassius, *ii. 374*
Junius, Letters of, iv. 476, 480, 512–515
Juno, wreck of the, *vi. 105, 107, 108*
Junot (Duke d'Abrantés), *ii. 39, 40*
Jupiter, i. 14; vi. 130
Jupiter Olympius, temple of, *i. 462;* ii. 167
Jupiter Optimus Maximus, temple of, ii. 412
Jura range, the, ii. 269, 273
Justin Martyr, *ii. 513*
Justinian, *ii. 166*
Justinius, *Hist., ii. 60; iv. 40; v. 79*
Juvenal, i. 297, 303, 304, 351; ii. *187*, 190, *416*, 516; iii. *16*, 301; *v. 63, 64, 543, 613;* vi. 27, *139, 254–256*
Juvenilia, i. xi

K

Kaff (Mount Caucasus), i. 378; vi. 292
Kahn, Gustave, *Don Juan*, vi. xx
Kalamas river (Acheron), ii. 131, 180, 181
Kalamata, gulf of, *iii. 219*
Kaleidoscope, vi. 109
Kamschatka, i. 492
Kant, Professor Immanuel, vi. 418; *vii. 32*
Kara Osman, or Carasman, Oglou, iii. 166
Kashmeer, the butterfly of, iii. 105
Katzones, Lambros, iii. 194, 219
Kava, cava, or ava, a Tongan intoxicating drink, v. 600
Kazdaghy, Mount, *vi. 211*
Kean, Charles, as "Sardanapalus," v. 2; as "Manuel, Count Valdis," *vii. 48*
Kean, Mrs. Charles (Miss Ellen Tree), iv. 78; as "Myrrha" in *Sardanapalus*, v. 2
Kean, Edmund, *i. 344; iv. 338, 436, 584, 587*
Keary, C. F., *The Francis Letters, iv. 513*
Keates, Admiral Sir Richard Goodwin, *iii. 25*
Keats, George, *vi. 446*
Keats, Georgiana, *vi. 446*
Keats, John, *Lines* on, iii. xx; vii. 76; and Coleridge, *v. 175;* "killed off by one critique," vi. 445; *Endymion, vii. 76*
Kebbiera, Lilla, *vi. 160*
Keble, *Christian Year*, ii. 292
Keith, Lord, *iii. 428*
Kellerman, General, *ii. 39*
Kemble, Charles, i. 46, *344, 353*
Kemble, John Philip, *iv. 338*
Kendal, Duchess of, *iii. 209*
Kennard, John Peirse, *v. 175*
Kennedy, Dr. James, *Conversations*

on Religion with Lord Byron, iii. 393; v. 199
Kennet, D.D., White, *Memoirs of the Family of Cavendish, v. 615*
Kenney, James, *i. 306; Raising the Wind*, i. 342; *Sweethearts and Wives, i. 343*
Kent, Duke of, i. 498
Kent's London Directory, iv. 583
Kentucky, wars of, vi. 348
Keppel, Admiral Augustus, Viscount, vi. 12
Khmelnítzky, Bogdán, *iv. 211*
Kibitka, springless carriage, vi. 383
Kidd, Captain, vii. 5
Kiepert, *Carte de l'Epire et de la Thessalie*, ii. xxiv
Killiecrankie, ii. 292
Kilworth, Lord, *i. 485*
King, "Jew," *i. 357; vi. 100*
King, Leonard W., his article "Assyria" in *Enc. Biblica*, v. 4
King, R. J., *Handbook to the Cathedrals of England, vi. 596*
King, Rosa, i. 357
King John, i. 356; vi. 165
King Lear, ii. 196; vi. 256, 446
King Richard, i. 401
King's College, Cambridge, i. 392
Kings, Book of, v. 107
Kingsley, Rev. Charles, *Last Buccaneer, iii. 451;* on *Don Juan*, vi. xviii; *Westward Ho! vi. 483; Letters and Memoirs, vi. 517*
Kinkel, G., editor of *Bibliotheca Teubneriana, iv. 243*
Kinnaird, Douglas, iii. 375, *402;* iv. 70, *343*, 472, 478, *545, 549;* v. 325, 537; vi. *12*, 100, 373, *450, 455, 458, 546; vii. 77; Letter to the Earl of Liverpool, vi. 574; Letter to the Duke of Wellington on the Arrest of M. Marinet, ibid.*
Kinnaird, Lord, iv. 472
Kipling, Rudyard, *Barrack-Room Ballads, v. 72*
Kirk, J. F., *History of Charles the Bold*, ii. 298
Kit-Cat Club, *vii. 57*
Kitto, *Travels in Persia, v. 294*
Kizlar aghasi, head of the black eunuchs, iii. 168
Kleeman, Nicholas Ernest, *Voyage de Vienne à Belgrade, vi. 216, 280*
Klencke, Professor, *Alexander von Humboldt, vi. 216*
Knebel, iv. 81
Kneller, Sir Godfrey, *vi. 496*
Knight, *American Mechanical Dictionary, v. 404*
Knight, Cornelia, *Personal Reminiscences, v. 563; Autobiography, vii. 35*
Knight, H. Gally (*Ilderim, a Syrian Tale; Phrosyne, a Grecian Tale; Alashtar, an Arabian Tale*), iv. 175; vi. 230; vii. 44, 45, 51, 60, 70; Byron's *Ballad* on, vii. 58
Knight, Richard Payne, *Taste, i. 337, 383; Monody on the death of C. J. Fox, i. 356; Specimens of Ancient Sculpture*, i. 378, 454
Knight, Professor W., *Life of William Wordsworth, iv. 341, 582; vi. 91, 178; Shakespeare, vi. 487, 502*
Knight and Lacy, i. 234, 452
Knights of St. John, *iv. 400*
Knolles, *The Turkish History*, vi. 259
Koch, *History of Europe, i. 468; ii. 364; iv. 197*
Kochlani horses, v. 496
Kodrikas, Professor Panagios (Panagiotes), translation of *Fontenelle*, ii. 198
Koepang Bay, v. 583
Kölbing, Professor Engen (*Englische Studien*), *Ada Byron, ii. 289; Siege of Corinth*, iii. 442, *449, 454, 472, 475, 496; Prisoner of Chillon, and other Poems*, iv. 6, *15, 21, 42; Mazeppa, iv. 214; Marino Faliero*, iv. 324, 329
Kolokotrones, *v. 556*
Kopreas, the herald, *ii. 431*
Korân, the, iii. *108, 109, 110, 118, 119*, 181, 186, *195*, 206
Kosciusko, v. 550, 551; vi. 418
Kotchúbey, Matrena, iv. 202

Kotzebue, Augustus Frederick Ferdinand von, *Pizarro*, i. 344, 489
Kourakin, Prince Alexis Borisovitch, vi. 307
Koutousof, Michailo Smolenskoi, Commander of Austro-Russians at Austerlitz, vi. 351–354
Koutsonika, Suliote leader, ii. 180
Krasnoi, battle of, *iv. 207*
Krdschalies, Turkish levies, *iii. 188*
Krüdener, Baronne de (Barbe Julie de Wietenhoff), *v. 564*
Kruitzner, Friedrich (Count Siegendorf), v. 327
Kunst und Alterthum, iv. *21*, 80, 81, *340*
Kyrle, John, "The Man of Ross," vi. 350

L

La Bédoyère, Charles Angélique François Huchet, Comte de, iii. 431
La Revanche, vii. 15
Lacedæmon, ii. 155
Lachin y Gair, i. 171
Lactantius, *De Falsâ Religione*, ii. 512
Lady Hobart, wreck of the ship, *vi. 96, 109, 110*
Lady of the Lake, *ii. 347*
Laertius, Diogenes, i. 18, *414*
La Fayette, *v. 567*; vi. 13
Lafitte, Jacques, Governor of Bank of France, vi. 456
Lafitte, Jean, chief of the Pirates of Barataria, *iii. 296–298*
Lafitte, Marshal, *v. 567*
Lafitte, Pierre, *iii. 297*
La Fontaine, de, vi. xviii; *Contes et Nouvelles en Vers*, *vi. 62*
La Harpe, Frédéric César, v. 564
Laing, Malcolm, *History of Scotland, etc.*; *Poems of Ossian, etc.*, *i. 183*
Lalus, *ii. 431*
Lake School of Poets, the, *ii. 115, 281*; iii. 320, *473*; *iv. 184, 339, 485*
Lalla Rookh, *iii. 181, 196*; *iv. 176, 557*
Lamartine, *Voyage en Orient*, *ii. 171*
Lamb, Lady Caroline (*Glenarvon*), i. *301*, 476; ii. 429; iii. xx, xxi, *81*, 59; *iv. 177*; v. 329; vi. 138, 451; vii. 45
Lamb, Sir P., Viscount Melbourne, i. *300*, 380; *vii. 15*
Lamb, Charles, *i. 329, 343, 488*; *ii. 22*; iv. 478; *Specimens of English Dramatic Poets*, iv. 81, *377*; *v. 489*; *Triumph of the Whale*, iii. xx; *On the Tragedies of Shakespeare*, *v. 339*; *Fragments of Criticism*, *vii. 18*
Lamb, Hon. George, i. 300–302, *306*, 368, 380; *vii. 15*; *Whistle for It*, i. 338
Lamb, Hon. Mrs. George (Caroline Rosalie Adelaide St. Jules), *i. 301*; *iii. 81, 82*; vii. 15
Lamb, Mary, *i. 343*
Lamb, William, *i. 300, 306*
Lamberti, Anton Maria, *La biondina in gondoleta*, iv. *456*, 457
Lambro Canzani (or Lambros Katzones), iii. 194, 219
Lamech, v. 209
Lament of Tasso, *ii. 354*; *iii. 508*; iv. 139–152, 237, *266*; *v. 159*; *vii. 55*
Lamentations, ii. 166
L'Amitié est l'Amour sans Ailes, i. *106*, 220; *ii. 12*
Lamotte, *i. 423*
Lancashire Glossary, *ii. 71*
Lancaster, Henry, Duke of, *v. 549*
Lanciani, Professor R., *Ruins and Excavations of Ancient Rome*, *ii. 413, 416, 421, 425, 436, 440*
Lancilotto, iv. 321
Landino, *Commentary on Dante*, *iv. 272*
Landor, Walter Savage, *Works*, *iii. 402*; *Idyllia Heroica Decem. Librum Phaleuciorum Unum*, iv. 484; *Gebir*, iv. 485; *v. 613, 614*; *A Satire on Satirists, etc.*, *iv. 518*; *v. 614*; *Juvenal*, *v. 613*; "that

deep-mouthed Bœotian," vi. 445; his use of "commence" with the infinitive, *vi. 567*
Landsknechts, the, *v. 520*
Landwehr, Prussian troops at Leipsic battle, vii. 23
Lanfranchi, Palazzo, *vi. 402*
Lang, Andrew, *Life and Letters of J. G. Lockhart*, iii. 532; *The Making of Religion*, *v. 601*
Langeron, Andrault, Comte de, vi. 312
Langhorne, Rev. John, translator of *Plutarch's Lives*, *iv. 109, 251, 352, 386, 423*; v. 4, 5, *21, 72, 486, 487, 506*; *vi. 139, 226, 270, 339, 348, 376, 404, 477, 547*
Lansdowne, Lady, *iii. 72*
Lansdowne, Granville George, Lord, *Inscription for a Figure representing the God of Love*, *v. 633*
Lansdowne, Henry Petty, 3rd Marquis of, i. *819*, 340; iv. 472
Lanskoï, Catherine II.'s favourite, vi. *388*, 389, 391, 412
Lanzi, ii. 490
Laocoon, ii. 445; vi. 200
Laos river, ii. 134, 182
La Peña, Captain-General, *i. 469*
Lapland, i. 489
La Plata, *ii. 82*
Lara, iii. *188*, 219, 323-371, 443, *477, 508*; *vi. 235*
Lardner and Co., *i. 807*
La Rousse, *ii. 415*
Las Cases, *Mémorial de Ste. Hélène*, v. 537
Lascy, General de, vi. 340, 347
Last Words on Greece, vii. 85
Latour, Major A. La Carrière, *Historical Memoirs of the War in W. Florida and Louisiana*, *iii. 298*
Lauderdale, Lord, *iii. 45*; iv. 472; *vi. 67*
Laugier, Sig. Abate, *Istoria della Repubblica di Venezia*, iv. 332, 335
Laura, Petrarch's, vi. 145
Laurence, Richard, translation of *The Book of Enoch*, v. 281, *302*
Lausanne, *iv. 53*
Lavater, *ii. 107*
Laverne, L. M. P. Tranchant de, *The Life of Field-Marshal Souvarof*, *vi. 222, 320-322*
Lawler, C. F., the pseudo-Peter Pindar, ii. 213
Lawrence, Sir Thomas, i. 389; iv. 565
Lawrence v. *Smith*, v. 204
Lay of the Last Minstrel, i. 309, 310; *ii. 19*; *iii. 96, 472*; vi. 406, 458, 560
Layard, Sir A. H., *Handbook of Painting*, *iv. 163*
Lazzarino, Vittorio, *Marino Faliero avant il Dogado*, *iv. 331, 403*; *Marino Faliero, La Congiura*, iv. 325, *332, 333, 346, 349, 351, 356, 365, 383, 384, 432, 439, 443, 462*
Leacroft, Julia, i. *88*, 41
Leake, William Martin, *Researches in Greece*, ii. 174, 204
Leander, iii. 13, 178
Lear, i. 26, 400
Le Chevalier, Jean Baptiste, *Voyage de la Propontide, etc.*, *iii. 13, 179, 210*
Leckie, G. F., *i. 349*
Lecky, W. E. H., *History of England in the Eighteenth Century*, *iv. 513*
Le Clercq, Miss Rosa, actress, iv. 78
Lee, Harriet, *Kruitsner; or, The German's Tale*, v. 325, 326, 328-332, 337, *349, 418*
Lee, Lady Margaret, *vi. 146*
Lee, Sophia, *The Young Lady's Tale; The Clergyman's Tale*, v. 337
Lee, Sophia and Harriet, *Canterbury Tales*, v. 325, 326, *331-334, 446*; *vii. 33*
Leeds, Duchess of, *i. 443*
Leeds, Duke of, *ii. 28*
Leen river, *vi.* 495
Leeuwarden, *ii. 407*
Lefanu, Alicia, *Memoirs of Mrs. F. Sheridan*, vii. 33
Lefebvre, Marshal, ii. 94
Leigh, Colonel George, *ii. 23*

Leigh, Hon. Mrs. George (Augusta Byron), *i. 283;* ii. 23, 212, 247, 248, *288;* iii. *31*, *32*, *540*, 544; iv. 80; *vi. 22*, *30*, *410*, *541*; *Stanzas to Augusta*, iv. 54; Epistle to Augusta, iv. 57; *Journal* of Byron's Swiss tour, *iv. 95*
Leipzig (Leipsic), Fairs of, i. 489; battle of, v. *371*, 553; *vi. 50;* vii. 22, 23
Lely, Sir Peter, vi. *496*, 501
Le Mann, *vi. 22*
Leman, Lake, ii. 257, 269; iv. 17, 53
Lemprière, i. 437
Lenclos, Ninon de, *iv. 212;* vi. 246
Lens, Mr. Serjeant, *vii. 22*
Lentulus Spinther, *ii. 405*
Lenzoni, Marchioness, ii. 499
Leo X., Pope, ii. 489; iii. 367–369; *iv. 273*
Leoben, Treaty of, ii. 297
Leochares, *ii. 446*
Leon, Don Rodrigo Ponce de, *iv. 530*
Leone, Port, ii. 94
Leoni, Michele, Italian translation of *Childe Harold*, and of *Lament of Tasso*, *iv. 244;* of *Don Juan*, *vi. 8*
Leonidas, iii. 21; vi. 331
Leonora, Tasso's, iv. 145, 147
Leopardi, Alessandro, *iv. 336*
Leopold of Saxe-Coburg, *ii. 450*
Lepanto, battle of, ii. 126, 178, 340
Lepidus, *ii. 492*
Leptinus, Furius, ii. 520
Le Roux de Lincy, A. J. V., *Recueil de Chants historiques français*, v. 472
Le Sage, *Diable Boiteux*, i. 56; *iv. 516*
Lesbia, i. 72
L'Espinasse, Mdlle. Claire Françoise, *ii. 209*
Lestrange, Sir R., *iv. 484; vi. 550*
Le Sur, Charles Louis, *Histoire des Kosaques*, *iv. 211*
Lethe, vi. 184
Letronne, J. A., *La Statue vocale de Memnon*, *v. 497*
Letter to the Editor of My Grandmother's Review, vi. 76
Lettere di Torquato Tasso, *iv. 143*, *144*, *146*, *150*
Leucadia, now Santa Maura, ii. 126, 178
Leucadia's Cape (Cape Ducato), ii. 125
Leuctra, battle of, ii. 294
le Vasseur, Theresa, *ii. 266*
Levati, Professor Ambrogio, *Viaggi di Francesco Petrarca*, iv. 469
Levett, Ellis, *vi. 410*
Lewis, Matthew Gregory ("Monk" Lewis), i. *305*, 317, 346, *356*, 369; *iii. 473;* iv. *53*, 80–82, 325, 337, 472; *Tales of Terror*, i. 309, 317; short account of, i. 317; *Tales of Wonder; Ambrosio the Monk*, *ibid.; The Castle Spectre*, i. 317, 409, *489; Life and Correspondence of*, *i. 318; Romantic Tales*, *iii. 389; The Wood Demon*, v. 474
Lewtas, Matthew, *ii. 36*
Lexicon Universale, *iv. 174; vi. 259*
Lezze, Luga da, *iv. 432*
Liakura mountain (Parnassus), i. 426; ii. 60, 62, 92, 186; iii. 113, 464
Liberal, The, iv. 281, 478, 479, *495*, *518*, *520*, 570; v. 279, 471, 540; *vi. 266;* vii. 75, 76, 81
Libochabo, ii. 174, 177
Libokhoro, *ii. 134*
Licensing Act, *i. 415*
Licenza village, ii. 523
Licinus (Cæsar's barber), *i. 422*
Licoo, Tonga, v. 601
Lido, the, ii. 470
Lie, lye, or ley, solution of potassium salts, vi. 505
Lieven, Count de, *vii. 32*
Lieven, Countess de, i. 476; *vii. 32*
Life, Writings, Times, and Opinions of Lord Byron, *vii. 12*
Lincoln, Bishop of, *i. 356*

Lincoln Cathedral, vi. 596
Lincy, A. J. V. Le Roux de, *Recueil de Chants historiques français*, v. 472
Lindenau, *vii. 23*
Lindsay, Lady Anne, *ii. 288*
Lindsay, Lord, *ii. 288*
Lightning, ii. 360, 488
Ligne, Charles, Prince de, vi. 333
Ligne, Charles Joseph, Prince de, vi. 312; *Mélanges Militaires, etc., vi. 313, 333; Memoirs, vi. 414*
Ligny, *vi. 345*
Lines addressed by Lord Byron to Mr. Hobhouse on his Election for Westminster, iii. xx; vii. 69
Lines addressed to a Young Lady, i. 70
Lines addressed to George Anson Byron (spurious?), iii. xxi; vii. 41
Lines addressed to the Rev. J. T. Beecher, etc., i. 112
Lines composed during a Thunderstorm, ii. 119, 130
Lines found in the Travellers' Book at Chamouni (spurious), iii. xxi
Lines in the Travellers' Book at Orchomenus, iii. 15
Lines inscribed upon a Cup formed from a Skull, i. 276; *iii. 129*
Lines on hearing that Lady Byron was Ill, ii. 429; iv. 63
Lines on the Bust of Helen by Canova, ii. 370
Lines to a Lady Weeping, iii. 45
Lines to Mr. Hodgson. Written on board the Lisbon Packet, vii. 4
Lines to the Countess of Blessington, iv. 62, 64; v. 346
Lines written beneath a Picture, iii. 19
Lines written beneath an Elm in the Churchyard of Harrow, i. 208
Lines written in an Album at Malta, iii. 4
Lines written in "Letters of an Italian Nun, etc.," by Rousseau, i. 15
Lines written in the Bible (spurious), iii. xx
Lines written on a blank leaf of "The Pleasures of Memory," iii. 50
Lintot, Barnaby Bernard, publisher of Pope's *Iliad and Odyssey*, vi. 56
Lioni, Niccolo, iv. 465
Lippincott's Magazine, iv. 32
Lipsius, Justus, ii. 299; *Saturn. Sermon.*, ii. 520, 521
Lisbon, ii. 32; assassinations in, ii. 36, 86
Lissa, naval battle of, *iii. 25; iv. 456, 457*
Liszt, Franz, Mazeppa the "symphonic poem," iv. 203
Literary Chronicle, iv. 571; v. 540, 584
Literary Fund, i. 448
Literary Gazette, iii. 290; iv. 478, 571; v. *196*, 540, 584; vi. xx
Literary Panorama, ii. xiv; iii. 444, 500
Literary Register, iv. 571, *580*
Literary Souvenir, iv. 314
Literature, v. 333
Litta, Conte Pompeo, *Celebri Famiglie Italiane, iii. 507*
Liverpool, Robert Bankes Jenkinson, 2nd Earl of, i. 496, *497; vi. 374*; vii. 14, 20, 28
Lividia, Point, *iii. 248, 249*
Livingstone, David, *vi. 497*
Livy, ii. *372, 377, 391*, 392, *418, 496*, 505, 510, *512, 518; iv. 251; v. 607*
Lloyd, Charles, *Poems on the Death of Priscilla Farmer*, i. 368
Lloyd, Robert, Odes to *Obscurity* and *Oblivion*, i. 220
Loch na Garr, i. 238
Locke, John, i. 425; *ii. 353, 504; v. 615*; vi. 548, 610; *vii. 12*
Lockhart, John Gibson, *Life of Scott, i. 318, 397; ii. 89*; iii. 443; *v. 206*; Lang's *Life of*, iii. 532; *A Sketch, v. 206*
Lodge, G. H., *Rosalynd*, ii. 293; *History of Ancient Art, ii. 481*
Lodi, battle of, *vi. 14*
Lofft, Capel, i. 359, 441

Logotheti, Signor, ii. 176
Lombardy, *ii. 342;* Venetian, iv. 197
London, *Don Juan's* description of, vi. 425
London Gazette Extraordinary, ii. 40; vi. 336
London Magazine, iii. 535; *iv. 42;* v. 472; *vi. 188*
London Review, i. 403
Londonderry, Robert Stewart, Lord, iv. 560; v. 568, *569, 570;* vi. 307
Londos, Andreas, *vi. 168, 169*
Long, Edward Noel ("Cleon"), i. 101
Long, Sir Tylney, Bart., *i. 485*
Longfellow, translation of Dante's *Paradiso, iv. 247*
Longinus, *On the Sublime*, vi. 26, 74, 551
Longman, i. xii, *234*, 427; ii. x; v. 280; vii. 9
Longwood controversy, the, v. 538, *544*
Lonsdale, James, 1st Earl, *iv. 586*
Lonsdale, William, 2nd Earl, iv. *341, 582*, 585; vi. 5
Lord Byron's Verses on Sam Rogers, iv. 538
Lord of the Isles, ii. 244
Loredano, iv. 377
Loredano, Jacopo, *v. 123, 195*
Loredano, Marco, *v. 123*
Loredano, Pietro, Admiral of the Venetian fleet, v. 123
Lorraine, Claude, *ii. 168;* vi. 502
Lorraine, François Mercy de, ii. 186
Louis Philippe, *vi. 425*
Louis XII., *vi. 212*
Louis XIV., *i. 402; ii. 453;* iv. 334, *514*
Louis XV., *ii. 282*
Louis XVI., iv. *13*, 493
Louis XVIII., v. 539; *vi. 313, 333, 374; Letters d'Artwell*, v. 566
Louisiana, *iii. 296-298*
Louvel, *v. 567*
Love and Death, vii. 84
Love and Gold, iii. 411
Lovelace, Lady (Augusta Ada Byron), ii. 215, *287, 289; vi. 274*
Lovelace, Ralph Gordon Noel, 2nd Earl of, i. *262, 264*, 387; *ii. 215; MS., i. 265-267, 271-273, 277, 278, 387, 389, 391-397, 399, 400, 402, 404-408, 410-413, 416, 418-430, 433, 434, 436, 438, 440, 443, 444, 446-450*
Lovelace, Richard, *Orpheus to Beasts, iii. 165; To Althea—From Prison, iv. 28*
Lovelace, William King Noel, 1st Earl of, *ii. 215*
Lovell, Robert, *iv. 521*
Love's Labour's Lost, vi. 87
Love's Last Adieu, i. 109
Lowe, Sir Hudson, Governor of St. Helena, *ii. 239; v. 544, 545;* vi. 444
Lowe, John Hudson, surgeon in the Army, *v. 545*
Lowertz, *iv. 97*
Lozère, *v. 549*
Lucan, *Pharsalia, ii. 156, 246, 372*
Lucanus, Ocellus, *De Universi Naturâ*, ii. 198
Lucian, *Veræ Historiæ, iv. 43; De Syriâ Deâ, iv. 115; Hermotimus, v. 396*
Lucietta. A Fragment, vii. 81
Lucifer, Byron's conception of, v. 199-203, 210; vi. 183
Lucius Faunus, *De Antiq. Urb. Rom.*, ii. 510-513
Lucretia, iv. 334
Lucretius, i. 485; ii. 93, *121, 367;* iii. 57; *De Rerum Nat.*, vi. 604
Lucullus, L., vi. 563
Lud, General Ned, *vii. 42*
Luddites, the, vii. 42
Ludus Coventriæ, v. 200, *207*
Ludwig, Otto, iv. 329
Luis, Maria José, Regent of Portugal, *ii. 43*
Lunéville, Treaty of, ii. 297
Lupercalia, the, ii. 512
Lusieri, Don Battista, ii. *109*, 168, *171*, 172, 190
Luther, vi. 303, *380*

Lutherans, the, v. 520
Lutraki, or Utraikey, ii. *142*, 143
Luttrell, H., *vi. 175*
Lutzen, battle of, *iii. 431*; v. *371*, 553
Lycanthropy, vi. 380
Lyceum Theatre, *Werner* at, v. 324; Moore's *M.P.; or, The Blue Stocking* at, *vii. 12*
Lycophron, *Cassandra or Alexandra*, iv. 243
Lycurgus, i. 29
Lynedoch, Thomas, Lord, *i. 469*
Lyons, Gulf of, vi. 92
Lysander, *ii. 336*
Lysippus, *ii. 336*
Lyttleton, Lord, *iii. 209*
Lytton, Bulwer (*The Last of the Tribunes*), *ii. 415*; *vi. 567*

M

Macassar oil, vi. 19
Macaulay, Lord, *Lays of Ancient Rome, ii. 391*; Byron "singled out as an expiatory sacrifice," iii. 534; *Critical and Historical Essays*, iv. 72; *v. 542*
Macbeth, i. 84, *131*, 401, 408, 432; ii. *50*, *57*, *244*, 291, 307, *423*, *452*; *iii. 280*, *346*, *476*, *480*, *493*, *510*; iv. 44, 157, 181, *338*, 341, *386*, *388*, *401*, *451*; *v. 393*, *611*; vi. *12*, 184, *199*, *202*, *203*, 265, *291*, 375, 441, 453, 505, 559, 578, 590, 594
Macchiavelli, ii. 369, 493
Macdonald of Rineton, Captain, *i. 192*
Macdonell, Sir James ("Jack Jargon"), vi. 508
Macdonough, Commodore, *vi. 508*
Macfarlane, Charles, *Constantinople in 1829*, *iii. 207*
Machiavelli, Niccolò, *The Prince* (*Il Principe*), vi. 303, 424
Maciejowice, battle of, *v. 551*
Mackenzie, Sir Alexander Campbell, "Incidental Music to *Manfred*," iv. 76
Mackenzie, Henry, *Julia de Roubigné*, *iii. 510*
Mackinnon, Daniel, *vi. 69*, *276*
Mackinnon, Henry, *vi. 69*
Mackintosh, Sir James ("Dick Dubious"), iii. 535; vi. 507; *Vindiciæ Gallicæ; Introductory Discourse;* lecture in *The Law of Nature and Nations*, vii. 32
Macklin, *Love à la Mode*, *i. 464*
Maclise, Daniel, *iv. 540*; his portrait of Macready as "Werner," v. 324
McMahon, Colonel, *vii. 27*
Mac-Murchad, Dermot, king of Leinster, iv. 334
Macneil, Hector, *Scotland's Skaith, etc.; The Waes of War*, i. 362; iv. 182
Macpherson, James, *Ossian*, i. 177, *183*; *iii. 26*
Macready, as "Pierre" in *Venice Preserved*, ii. 331; "the Doge" in *Marino Faliero*, iv. 324; as "Sardanapalus," v. 2; *Reminiscences*, v. 2, 114, 324; as "Francis Foscari," v. 114; "Werner," v. 324
Macri, Catinco or Katinka, *iii. 16*; *vi. 290*
Macri, Mariana, *iii. 16*
Macri, Theodora, ii. 176; *iii. 15*
Macri, Theresa (afterwards Black), "Maid of Athens," ii. *75*, 176; iii. 15, 16
Madame Lavalette (spurious), iii. xx
Madden, *i. 470*
Madison, President, *iii. 298*
Madrid, taken by the French, v. 550; its clime, vi. 409
Mæcenas, *ii. 409*
Maffei, *ii. 431*
Mafra, the Escurial of Portugal, ii. 37, 43, 87
Magarenses, the, *ii. 431*
Magasin Encyclopédique, *v. 802*
Magazine of History (American), *iii. 298*
Magdalen College, Oxford, *vi. 496*
Magdeburg, siege of, v. 416

Maggior Consiglio (Great Council, Venice), *iv. 361, 382, 399, 427, 458*
Maghinard of Cavalcanti, Marshal, *ii. 501*
Maginn, William, *John Gilpin* and *Mazeppa*, iv. 203; *Miscellanies*, v. 326, 329
Mahala, Cain's wife, v. 209
Maharbal, ii. 508
Mahmout Pasha, ii. 206
Mahomet (Macon), iv. 296; vi. 139
Mahomet II., ii. 201
Maï, Cardinal Angelo, ii. 324
Maid of Saragoza, ii. 58, 91
Maimonides, Moses, *Porta Mosis, iii. 109, 121*
Mainotes (or Mainates), ii. *169*, 193; iii. 83, 94, *132, 134*
Maitland, Captain F. L., of the *Bellerophon*, *v. 546*
Maitland, G., printer, i. 478
Majorian, Emperor, *iii. 251*
Malamani, *Isabella Teotochi, I suoi amici, iv. 457*
Malatesta, Parisina, *ii. 354*
Mal bigatto (silkworm), term of contempt and reproach, iv. 389
Malcolm, Colonel, *ii. 50*
Malcolm, Sir John, *History of Persia*, vii. 49
Malespini, Celio de', *alias* Orazio, *iv. 144*
Malipiero, Doge Pasquale, v. 118
Mallet, i. 326
Malone, Edmund, editor of Spence's *Anecdotes*, *vii. 53*
Malo-yaroslavetz, battle of, *vi. 351*
Malplaquet, *iv. 262*
Malta, iii. 24
Maltby, Harriet (Mrs. Nichols), i. 129, 263
Malthus, Thomas Robert, vi. 436, 459, 461, 555
Malthus, Mrs. T. R. (*née* Eckersall), *vi. 461*
Malvern Hills, *v. 609*
Mamonoff, Dmitrief, Catherine II.'s favourite, vi. 389
Mamurra, vii. 17
Man in the Iron Mask (Man in the Black Velvet Mask), iv. 514
Mandeville's *Tales*, i. 314
Manetti, Giannozzo, *iv. 253*
Manfred, *ii. 122, 218, 223, 254, 286, 383, 424, 426*; iv. *15, 21, 41, 48, 51, 52, 63-65*, 77-136, 325, 327, *340*; v. 199, 200, *223, 227, 286*, 332, *385*, 469, *480, 500*; vi. xvi, *129, 198*; *vii. 55*
Manfrini Palace, *iv. 162*
Manichæans, the, v. 202, *209, 216, 232*
Manicheism, Byron's, v. *206*, 209, *254*
Manilius, *Astronomicon*, *v. 554*
Manin, Doge Lodovico, *iv. 457*
Manley, Mrs., *Secret Memoirs and Manners of several Persons of Quality, of Both Sexes, from the New Atalantis, vi. 453*
Manlius, M., *ii. 413*
Mann, Sir Horace, *iv. 339*
Manners, George, editor of *The Satirist*, *vi. 69*
Manners, Katherine Sophia (Lady Heathcote), vii. 17
Mannheim, vi. 419
Manoncourt, Sonnini de, *Voyage en Grèce et en Turquie*, ii. 191, 194
Mansel, Dr. William Lort, Bishop of Bristol ("Magnus"), i. 28
Mansfeld, *v. 340*
Mansfield, Lord, *vi. 247*
Mansion House, the, vi. 435
Mansour Effendi, *iii. 145*
Mantinea, ii. 294
Mantua, Ferdinando Carlo Gonzaga, Duke of, *iv. 514*
Manurza, Arab General, *v. 558*
Mar, Countess of, *vi. 246*
Marangoni, *Delle memorie sacre e profane dell' Anfiteatro Flavio*, *ii. 521*
Marat, Jean Paul, vi. 13
Marathon, ii. *75, 99*, 102, 157, 158, 187, 255, 294; vi. 169
Marceau, General François Sévérin Desgravins, ii. 251, 296, 297; vi. 14
Marcello, Andrea, *v. 134*

Marcello, Giovanni, *iv. 432*
Marcellus, Nonius, *De Comp. Doct.*, ii. 92
Marchetti degli Angelini, Conte Giovanni, *Discorso . . . della prima e principale Allegoria del Poema di Dante*, iv. 237, 245
Marciana Library, Venice, *iv. 457*
Marengo, battle of, iii. 313; v. 538; *vi. 14*
Mareschalchi Gallery, Bologna, *iv. 162*
Maria I., Queen of Portugal, ii. 43
Maria da Gloria, of Portugal, *ii. 11*
Maria José Luis, Regent of Portugal, *ii. 43*
Marialva, Marchese, ii. 38, 86
Mariamne, wife of Herod the Great, iii. 400
Mariana, *Hist.*, *iv. 523*
Marie Antoinette, ii. 7; *iii. 513*; iv. *13*, 334
Marie Louise, of Austria (Archduchess of Parma), wife of Napoleon, afterwards Madame de Neipperg, *iii. 311*; v. *498*, 539, 576
Marignano, battle of, *v. 498*
Mariner, William, *Account of the Tonga Islands*, v. 581, 584, *593–601*, *609*, *629–631*; *vi. 577*.
Marinet, or Nicholle, M., vi. 373, *374*
Marino Faliero, *ii. 337*; *iii. 485*; iv. 323–472; v. 3, *40*, 115, *139*, *148*, *158*, 332, *389*, 469, *479*; *vi. 24*, *443*; *vii. 63*
Marius, Caius, *ii. 393*; iv. 251; vi. 477
Markland, J. H., editor of the Roxburgh Club issue of *Chester Mysteries*, *vi. 551*
Markow, General, vi. 333
Marlborough, John, Duke of, *i. 107*, *493*; iii. 57; iv. *262*, 334; vi. 174
Marlianus, *Urb. Rom. Topograph.*, ii. 510
Marlowe, *The Tragical History of Dr. Faustus*, iv. 80, 81; v. 470, *483*; *Edward II.*, iv. 80; *Tamburlaine the Great*, *v. 489*
Marly, or malái, a grass plat for public ceremonies, Tonga, v. 600
Marmarotouri, ii. 199, 208
Marmion, i. *309*, 310, *311*, 312, 371; *ii. 360*; *iii. 289*, *329*, *461*, *475*, *518*; *iv. 13*; *v. 549*; vi. 426
Marmont, *v. 553*
Marsden, Mary, *iv. 88*
Marshall, Frank, v. 324
Marshall, John, *Royal Naval Biog.*, *v. 589*
Marston, Westland, *Our Recent Actors*, v. 324
Marston Moor, battle of, i. 2
Martia, Cato's wife, vi. 270
Martial, *Epig.*, *ii. 410*, *412*; *iii. 16*; *v. 613*; vi. 27, 550; vii. 74
Martin, Henry, the regicide, iv. 477, 482
Martin, Isaac, *v. 593*
Martin, Dr. John, *Mariner's Account, etc.*, v. 581, 584, *593–601*
Martin, Lady. *See* Faucit, Helen
Martin, Sir Theodore, *iii. 82*
Martin, R. Montgomery, *The Indian Empire*, *vi. 384*
Mary, Queen of Scots, *ii. 453*; *v. 605*; vi. 246, 396
Masham, Lady, *ii. 353*
Masham, Mrs., iv. 334
Mason, Monck, *Massinger*, i. 220, *304*
Massena, ii. 89
Massingberd, Mrs., *vi. 100*
Massinger, i. 292, *304*, 345; *The Two Noble Kinsmen*, *ii. 217*; *Unnatural Combat*, iii. 219; *iv. 85*; *A New Way to Pay Old Debts*, iv. *436*, 525; *vi. 393*
Masson, C. F. P., *Mémoires Secrets sur la Russie*, *vi. 321*, *351*, *393*, *399*, *412*
Massorites, the, *v. 219*
Matapan, Cape, vi. 147
Mathews, Charles, *Memoirs*, *v. 477*
Mathias, J. T., *Pursuits of Literature*, i. 294, *374*, *383*
Matten, *iv. 119*
Matthews, Charles Skinner, ii. x, xi, 16, 95; *vi. 153*; vii. 9

Matthews, Henry, *Diary of an Invalid, iv. 131*
Mattioli, Count Ercole Antonio (Man in the Iron Mask), iv. 514
Maturin, Charles, iii. 444; *Bertram, iv. 338;* vi. xiii, *4; Manuel,* vii. *45,* 48
Matz, F., *Antike Bildwerke in Rom., ii. 395*
Maugabree, Moorish mercenaries, iii. 168
Maupertius, President of the Berlin Academy, *ii.* 282
Maurice, Rev. Thomas, *History of Ancient and Modern Hindostan; Richmond Hill; Memoirs,* i. 330
Mauritania, ii. 114
Mawman, J., i. xii
Maxwell, Sir Herbert, Bart., *The Life of the Duke of Wellington, vi. 345*
Maxwell, John, Lord, ii. 4, 25
Maxwell, W. H., *Life of the Duke of Wellington, vi. 345*
Maypo, battle on the plains of, *v. 556*
Mazarin, Cardinal, *vi. 317*
Mazeppa, iii. xix; iv. *193, 198,* 201–233, *423; vi. 124, 162, 246, 262*
Mazeppa, or Mazepa, Ivan Stepánovitch, iv. 201, 327
Meadley, G. W., *Two Pairs of Historical Portraits, ii. 415*
Meadowbank, Lord, *i. 436*
Measure for Measure, ii. *102,* 166, *367; iii. 90; v. 541*
Mecca, ii. 151, 186
Mecklenburg, Albrecht Wenceslaus Eusebius, Count of Waldstein, Duke of, v. 371
Medea, i. 170; vi. 177, 536
Medes, v. 4
Medici, Cosmo de', ii. *365,* 503
Medici, Giovanni de', *ii. 365*
Medici, Giuliano de', *ii. 375*
Medici, Julian de', *ii. 469*
Medici, Lorenzo de', *ii. 365, 375;* iv. 280
Medici, Venus of, ii. 489
Medici, the, ii. *355,* 503
Medici Chapel, *ii. 375*
Medici Gallery, Florence, *iv. 162*
Medinah, ii. 151, 186
Mediterranean, *ii. 460*
Medwin, *Conversations with Lord Byron, i. 93, 189, 276, 355;* iii. xx, *17, 59,* 76, *90,* 443, *472;* iv. *39, 40,* 81, 238, 326, *410,* 478, *545, 555;* v. 119, 279, 281, *296, 321,* 331, *348,* 469–471; *vi. 22, 138, 188;* vii. *58, 64,* 71, 75, 77, *78; Angler in Wales, iv. 539*
Mee, Mrs. Anne, a miniature-painter, vii. 37
Megara, ii. 362
Meillerie, ii. 303–306; *iv. 18, 107*
Meineke, Augustus, editor of *Menandri et Philemonis reliquæ, vi. 186*
Meiner, Christopher, *History of the Female Sex,* i. 489
Mejnoun and Leila (the *Romeo and Juliet* of the East), iii. 160
Meknop, General, vi. 306, 354
Melancthon, vi. 380
Melbourne, Elizabeth, Lady (*née* Milbanke), *i. 300, 301*
Melbourne, Viscount (Sir Peniston Lamb), i. *300,* 380; *vii. 15*
Meleager, *Epitaphium in Heliodoram, iii. 32*
Meletius of Janina, Archbishop of Athens, *Ancient and Modern Geography,* ii. 198; *Eccles. Hist.,* ii. 208
Melton Mowbray, vi. 504
Melville's Mantle, etc., i. 294, 356
Memmo, Jacopo, *v. 170*
Memmo, Marco, v. 120
Memmo, Marin, *v. 170*
Memnon, statue of, v. 497; vi. 500
Mémoires de Trévoux, iv. 578
Memorials of Coleorton, iv. 685
Menabrea, F. L., *Notices sur la machine Analytique de Mr. Babbage, ii. 215*
Menander, ii. 178; *vi. 186*
Menard, Claud, *Histoire de Messire Bertrand du Guesclin, v. 549*
Mendeli, the ancient Pentelicus, ii. 186
Mender river, *vi. 204, 211*

Mendoza, *i. 433*
Menelaus, king, vi. 535
Mengeaud, Napoleon's surgeon, *v. 546*
Menken, Adah Isaacs, iv. 203
Merchant of Venice, ii. 331, 342; iv. *166*, *273*, *436*, 473; vi. 472
Mercure de France, vi. xx, *387*
Meretrici, in Venice, *iv. 456*
Merivale, Charles, Dean of Ely, the historian, *iv. 283*
Merivale, Herman, Under-Secretary for India, *iv. 283*
Merivale, J. H., *Greek Anthology*, *i. 367*; *iii. 32*; *Orlando in Roncesvalles*, iv. 156, 279, 283; *The Two First Cantos of Richardetto*, iv. 156
Merry, Robert, i. 358, *441*
Merry Wives of Windsor, *i. 496*; *v. 388*, *410*; vi. 484
Meschinello, G., *La Chiesa Ducale*, *iv. 390*
Mesihi, *iii. 86*, *105*
Mestri, *vii. 72*
Metastasio, *iv. 264*
Metella, Cecilia, tomb of, ii. 402–405
Methodism, ii. 302
Metsovo, Monte (Pindus), ii. 126, 129
Metternich, Prince, v. 539, 575; *vii. 89*
Mexico, *ii. 82*; gulf of, *iii. 296*
Meyer of Aaru, the brothers, *iv. 109*
Meyer, F. J. L., *Voyage en Italie*, *iv. 470*
Mezzofanti, Giuseppe, ii. 324
Michael Angelo, ii. 369, *375*, *376*, *432*, *435*, *446*; iv. 270, 280; his "Last Judgment," iv. 272; his "Moses," iv. 271, *273*; *vi. 262*
Michaelis, A., *Ancient Marbles in Great Britain*, i. 455
Michaelis, Professor Johann David, *iv. 498*
Michie, Rev. J., *i. 192*
Michiel, Madame Giustina Renier, translation of *Shakespeare*; *Origine delle Feste Veneziane*, *iv. 456*, *457*
Midas, v. 573
Middleton, Dr. Conyers, *Life of Cicero*, ii. *362*, *408*, 523
Midsummer Night's Dream, *iv. 21*; *v. 408*; vi. 535
Migne, *Opera Cassiodori*, *iii. 306*; *Patrologiæ Cursus*, *vi. 168*
Miguel, Dom, of Portugal, *ii. 11*
Milan, Filippo Visconti, Duke of, v. 116, 133
Milbanke, Lady, *i. 437*, *443*
Milbanke, Miss. *See* Byron, Lady
Milbanke, Sir Ralph, *i. 801*
Milbourne, Rev. Luke, *Notes on Dryden's Virgil*, i. 220
Milit. Dict., *vi. 305*, *343*, *353*
Milky Way, the, ii. 439
Mill, James, *vi. 490*
Millbank Penitentiary, vii. 34
Miller, William, publisher, i. 311; ii. x
Miller, Mr. (U.S.A.), *iii. 807*
Miller, "Joe," i. 301
Milliard, vi. 542
Millin, A. L., *Voyage dans le Milanais*, *ii. 567*
Milman, Dean, *History of Latin Christianity*, *ii. 336*, *338*; *Belvidere Apollo*, *ii. 447*; *History of the Jews*, *iii. 400*; *Fall of Jerusalem*, iv. 339; "Cybele's priest," vi. 445; "poet-priest," vii. 76
Milner, Joseph, *ii. 293*
Milo and the Oak, iii. 307
Miltiades, vi. 171
Milton, John, *Paradise Lost*, i. 312, 313, *397*, *404*; *ii. 64*; iii. 111; iv. *133*, *135*, 245, *274*, 504, 506; v. 203, 204, 208, *216*, *234*, *255*, *262*, *272*; vi. 6, *183*, 518; Hayley's *Biography of*, *i. 321*; "deigns to doze," i. 428; *Lycidas*, i. 446; *iii. 480*; iv. *227*, 241; *Sonnets*, *ii. 364*; *Samson Agonistes*, *ii. 422*; his lyric measure, *iii. 128*; *Comus*, *iii. 209*; his blank verse, iii. 224; *Morning of Christ's Nativity* (*The Hymn*), *iv. 115*; "pratticke," *iv. 167*; his *terza rima*, iv. 239; his Satan, v. 201; use of "shook," *v. 135*; "thou

shalt believe in," vi. 74; his first wife, vi. 146, 174; "the Prince of Poets," vi. 174; Lord Thurlow on, *vii. 20*
Milton, Mrs. John (*née* Powell), vi. 146, 174
Minden, battle of, *vi. 12*
Minerva, i. *447*, 457-474
Minetto, Giacomo, iii. 442
Mingrelia, *vi. 279*
Minos, *iv. 518*
Minotaur, fable of the, vi. 125
Minotti, iii. 448, 458
Minstrelsy of the Scottish Border, ii. 4
Minturnæ, iv. 251
Mira, La, *ii. 349*
Mirabeau, Honoré Gabriel Riquetti, Comte de, *v. 548*; vi. 13
Mirror, the, iv. 32
Miscellaneous Poems, vii. 69
Misers, vi. 48, 455
Mississippi river, *iii. 196*
Missouri, *vi. 349*
Mistère du Viel Testament, v. 200, *207*, *226*
Misti Consiglio X., *iv. 447*
Mitford, Miss, *Christina, the Maid of the South Seas*, v. 582
Mitford, William, *Greece*, *iv. 566*; *v. 16*, *24*; vi. 460
Mithridates, king of Pontus, *ii. 393*; iv. 40
Mobility (*mobilité*) defined, vi. 600
Mocenigo, Giovanni, *iv. 432*
Mocenigo, Doge Tomaso, v. 118
Modern British Drama, *iii. 200*
Modern Universal History, *ii. 82*; *iv. 211*, *258*, *523*; *v. 499*
Mohammed II., *ii. 173*
Mohammed Ben Abd-el-Wahab, ii. 151
Mohammed Pasha, *ii. 140*
Moira, Francis Rawdon, Lord (1st Marquis of Hastings), *i. 497*; *iii. 45*
Molière, vi. *246*, 510; *Dom Juan, ou Le Festin de Pièrre*, vi. xvi, *11*
Molina, Tirso de (Gabriel Tellez), *El Burlador de Sevilla y Convidado de Piedra*, vi. xvi
Molinari, Signor, *vi. 205*
Mollett, John W., *Life of Sir D. Wilkie*, ii. 92
Mollwitz, battle of, vi. 337
Momus, the god of cruel mockery, v. 396
Monaci, Lorenzo de, *iv. 349*, *356*
Monbron, Fougeret de, *Le Cosmopolite, ou le Citoyen du Monde*, ii. 1
Moncey, ii. 94
Moniteur, Le, i. 489; v. *562*, 575; vi. 12; *vii. 41*
Moniteur Universel, *v. 552*
Monk, General, ii. 292
Monk of Athos, The, ii. xiii
Monkir and Nekir, inquisitors of the dead, iii. 121
Monmouth Street, noted for sale of second-hand clothes, iv. 160
Monody on the Death of the Right Hon. R. B. Sheridan, iv. 69-75, 79; v. 537
Mont Blanc, iv. 87
Montagu, Lady Mary Wortley, *vi. 151*; *Letters*, *vi. 219*, *246*
Montague, Mrs., *iv. 573*
Montaigne, ii. 345; vi. 379
Montanti, Antonio, sculptor and architect of Florence, *iv. 272*
Montanvert, iv. 475
Montebello, battle of, *vi. 14*
Montecuccoli, Raimondo, *iv. 262*
Montemajor, Jorge de, *Diana*, *i. 44*
Montesquieu, Charles de Secondat, Baron de, *Considérations . . . de la Grandeur des Romains, etc.*, *ii. 393*
Montfauçon, *Diarium Italic.*, ii. *431*, 511, 515
Montford, Colonel, *vii. 24*
Montgomery, James, *The Wanderer of Switzerland, etc.*, i. 107, *305*, 330, *331*, 370; *ii. 450*
Monthly Literary Recreations, *i. 234*
Monthly Magazine, i. 441; iv. 156, 229, *367*; v. 540; *vi. 87*
Monthly Review, *i. 379*; iii. 444, 499; iv. 82, 158, *165*, 203, 240; v. 472, 540, 584; vi. xx
Montholon, Count, *v. 548*

Monti, Vincenzo, ii. 324, 496; iv. 245, 325
Menniechi, G., *Le Vite dei Dogi di Marin Sanudo*, *iv. 462*
Montmartre, heights of, v. 553
Montmorenci, Jean Mathieu Félicité, Duc de, v. 539, *573*, 575
Montorsoli, *ii. 446*
Montpensier, Comte de, Charles V., Dauphin d'Auvergne, *ii. 390*; iv. 258; v. 495, 498, 515-518, *520*
Montreal Herald, *vi. 508*
Montrond, Casimir, Comte de (Byron's "preux Chevalier de la Ruse"), vi. 507
Montrose, Marquis of, *iv. 338*
Montucci, A., *Tragedie di Alfieri*, *iv. 388*
Moon, capital of an island (Tonga), v. 600
Moor, Charles de, *iii. 296*
Moore, Dr. John, *Letters to Burns*, *i. 118*; *Zeluco*; *Various Views of Human Nature, etc.*, ii. 8; *A View of the Society and Manners in Italy*, iv. 333-335, 469; *History of Ireland*, *iv. 334*
Moore, Sir John, *ii. 8*
Moore, Thomas, *Life of Lord Byron*, i. xii, xiii, *2*, *4*, *5*, *15*, *21*, *25*, *26*, *33*, *45*, *78*, *84*, *88*, *89*, *93*, *98*, *119*, *128*, *184*, *192*, *205*, *210*, *213*, *222*, *224*, *257*, *259*, *261*, *280*, *303*, *304*, *310*, *325*, *327*, *347*, *349*, *368*, *387*, *411*, 475, *497*, *499*; ii. xii, *16*, *20*, *34*, *65*, *118*, *139*, *187*, *236*, *258*, *304*, *322*, *324*, *352*, *369*, *387*, *451*; iii. xix, xx, *15*, *16*, *25*, *30*, 75, *90*, *103*, *109*, *128*, *272*, *280*, 304, 319, 320, *329*, *331*, 376, *415*, 443, 444, *477*, 531, 535, *537*; iv. 3, 31, 32, *35*, *36*, *39*, *58*, *61*, *63*, *74*, *92*, *213*, *267*, *308*, *340*, *447*, *459*, *545*, *597*; v. *82*, *210*, *349*, 470, 471, *477*, *489*, *610*; *vi. 21*, *128*, *143*, *297*, *578*, *601*; *viii. 12*, *18*, *19*, *21*, *71*, *82*; *Poetical Works of the late Thomas Little*, i. *78*, *202*, *305*, 307, 319, 324, 325, 333, *431*; vi. 43; Byron's letters to, *i. 195*; *ii. 30*, *238*, *351*, *447*; iii. *69*, *75*, *77*, *149*, *219*, *249*, *255*, 303, 319, 320, 376, *413*, *417*, *423*, *433*, *495*; iv. *53*, *64*, 69, 157, *159*, *169*, *176*, *178*, *214*, *279*, 411, *478*, *520*, *538*, *555*, *558*, *561*, 570, *578*; v. 202, 204, *242*, *255*, 470, *561*; vi. xvii, *24*, *149*, *227*, *302*, *575*, *403*, *578*; *vii. 35*, *37*, *42*, *46*, *48*, *70*, *71*, *73*, *74*; and Jeffrey, i. *208*, *305*, 333-335; referred to in *English Bards, and Scotch Reviewers*, i. 321, 370; "Anacreon," *i. 374*; *Intercepted Letters*; *or, The Twopenny Post-Bag*, *by Thomas Brown the Younger*, *i. 496*; iv. 158, *555*; vii. 16, *22*, *27*, *29*, *30*; the stanza on Beckford, in *Childe Harold*, *ii. 37*; *The Meeting of the Waters*, *ii. 246*; *Irish Melodies*, iii. 73; *Lalla Rookh*, *iii. 87*, *181*, *186*; *iv. 176*, *587*; *vi. 230*; on *The Corsair*, iii. 217; *Corsair* dedicated to, iii. 223; *Notices, etc.*, *iv. 63*; *Life of Sheridan*, iv. 69, *73*; *Lines on the Death of Sh-r-d-n*, *iv. 74*; referred to in *Beppo*, iv. 183; Byron's exclusiveness, *iv. 472*; calls Madame de Staël the Begum of Literature, iv. 570; "Tracy" of *The Blues*, *ibid.*; *M.P.*; *or, The Blue Stocking*, *iv. 573*; *vii. 12*; on *Cain*, v. 204; *Loves of the Angels*, v. 280, 281; *Fables for the Holy Alliance*, *v. 563*; "the question of posterity," vi. 6; "flirtation with the muse of," vi. 75; "Oft in the Stilly Night," *vi. 234*; *Fudge Family in Paris*, *vi. 243*; *Fum and Hum, the Two Birds of Royalty*, *vi. 389*, *451*; "reigned before and after me," vi. 444; "Here's the Bower she lov'd so much," vi. 447; on Byron's first rhymes, *vii. 1*; Byron's *Jeux d'Esprit* on, vii. 12, 16; his *noms de plume*, vii. 12; the "When Rogers" incident, *vii. 17*, *18*; on *The Devil's Drive*, *vii. 21*; "Epigram," *vii. 22*; at Venice, *vii. 72*

Moors, expelled from Granada, ii. 47; Cadiz captured from, *ii. 77*
Moorzuk, *vi. 474*
Morat, battle of, ii. 255, 297; bones, ii. 298
Moravians, the, i. *305*, 322
Mordaunt, Miss, as "Ida" in *Werner*, v. 324
More, Mrs. Hannah, *Bas Bleu*, *iv. 176*, *573*; *Cælebs in Search of a Wife*, vi. 18
More, Sir Thomas, *iii. 265*
Morea, the, i. 457; iii. 83, 270, 447
Moreau, Jean Victor, vi. 14
Morelli, Cosimo, ii. 324
Morelli, Giacomo, ii. 324
Morelli, Abbate Jacopo, *Chronica iadratina seu historia obsidionis Jaderæ*, *iv. 331*; *Monumenti Veneziani*, iv. 332, *456*, *457*
Morena, ii. 55
Moreotes, the, *v. 556*
Morgan, Sydney, Lady (*née* Owenson), *Woman, or Ida of Athens*; *France*; *Italy*, ii. 187; *v. 158*; vi. 233; *Memoirs*, *iv. 587*
Morgante Maggiore, iv. 157, 279–309; vi. xvi, *184*
Morghen, Raphael, *iii. 314*
Moriah, the goddess of folly, *i. 82*
Morier, James, *A Journey through Persia*, i. 492, *500*
Morley, John, *Rousseau*, *ii. 266*
Morning Chronicle, *i. 319*, *347*, *444*, *445*, *489*; ii. xii, 212; iii. *45*, *46*, *51*, *55*, *57*, *58*, 79, 80, 151, 304, *315*, 377, *419*, *431*, *435*, 532–534; *iv. 74*, *177*, *555–557*, *559*, *560*; v. *130*, 203, 539, 540, *553*, *556*, *572*, *578*, *602*; *vi. 11*, *437*, *451*; vii. *13*, 14, *23*, *28*, *32*, *41*, *86*, 88
Morning Herald, *vi. 179*
Morning Post, i. *31*, 34, *308*, *309*, *350*, *351*, *357*, *358*, 441, *485*, 489, 499; *ii. 397*, *401*; iii. 534; *v. 544*; vi. 175, 452, 494; vii. *6*, *21*, 44, *66*
Mornington, Lady (Catherine Long), *i. 485*
Mornington, William Wellesley Pole, 3rd Earl of, *ii. 79*
Mornington, William Pole-Wellesley, 4th Earl of, i. 484
Morocco, vi. 198
Morosini, Conte Domenico, *Medea in Corinto*; *Giulio Sabino*, *iv. 456*, *457*
Morosini, Doge Francesco, ii. 165; *iv. 459*
Morrison, James, boatswain's mate on the *Bounty*, *Journal*, *v. 588*, *594*, *622*
Morritt, J. B. S., *ii. 88*
Morven, Mount, i. 182, 191
Moscow, i. 487; Napoleon's retreat from, iv. 207; v. 551; *vi. 351*; its clime, vi. 409
Moses, Michael Angelo's statue of, iv. 271, *273*; vi. 380
Moses, Henry, engraver of Canova's Works, *iv. 536*
Mossop, Henry, tragedian, i. *26*
Mosti, Agostino (Tasso's gaoler), *iv. 146*
Mottley, John, *i. 801*
Moussine Pouschkine, Count Alexis Iwanowitch, vi. 307
Moustoxides (or Moustoxudes), Andreas, ii. 324; iv. *456*, 457; *Su i Quattro Cavalli della Basilica di S. Marco in Venezia*, ii. 472
Moxon, *iv. 485*
Mozart, iii. 376; *vi. 586*; *Don Giovanni*, vi. xvi
Muchtar, or Mukhtar, Pasha, of Berat, ii. 148; iii. 144; *vi. 244*
Mucia, Pompey's third wife, *vi. 139*
Mules, Italian name of bastards and foundlings, vi. 609
Muley, Abul Hacen, king of Granada, *iv. 530*
Mulgrave, John Sheffield, Earl of, i. 354
Müller, the artist, *vi. 321*
Müller, F. Max, *Sacred Books of the East*, *iii. 110*
Müllinen, *iv. 119*
Muncker, Thomas, Notes on the *Fabulæ* of Hyginus, *vi. 535*
Munster, Duchess of, *iii. 299*
Müntz, Professor E., *ii. 421*; *Raphael*, *iv. 174*

Murad Effendi (Franz von Werner), iv. 329
Murat, Joachim, king of Naples and the Two Sicilies, ii. 90; iii. 432; *v.* 550
Muratori, ii. 502; *Nov. Thes. Inscr. Vet.*, *ii.* 519; *Italic. Rerum Scriptores*, *iv.* 332, 349, 352, 462; *v.* 134
Murin, Tio, ii. 94
Murphy, Arthur, *Apprentice*, *vi.* 601
Murray, Dr. A. S., *History of Greek Sculpture*, *ii.* 432, 441
Murray, Joe, *i.* 230; *ii.* 27, 52; vii. 6
Murray, Rev. William, *i.* 347
Murray, A. H. Hallam, *iii.* 60; MS. of *Ich Dien*, vii. 36
Murray, John, I., *ii.* 169
Murray, John, II., Byron's letters to, i. 21, 203, 293, 325, 411, 421, 422, 453, 475; ii. xii, 11, 15, 16, 22, 187, 211, 212, 215, 287, 304, 305, 307, 311, 313, 324, 334, 343, 344, 359, 366, 369, 370, 375, 381, 429, 453, 460, 461; iii. xx, 32, 75, 76, 102, 128, 137, 151, 155, 181, 187, 197–199, 206, 210, 270, 301, 303, 308, 312, 324, 435, 443, 449, 469, 488, 519, 540, 544; iv. 3, 21, 31, 36, 54, 70, 79–81, 107, 126, 136, 157, 162, 163, 165, 168, 174, 182, 198, 214, 237, 239, 245, 259, 279, 280, 285, 304, 308, 313, 325–328, 332, 339, 340, 362, 366, 367, 431, 436, 447, 471, 475, 478, 479, 490, 536, 539, 542, 545, 549, 555, 569; v. 3, 15, 64, 115, 201, 202, 204, 271, 272, 279, 331, 367; vi. xvi, xvii, 3, 4, 8, 18, 52, 70, 75, 76, 87, 142, 153, 160, 175, 210, 260, 263, 294, 428; *vii.* 45, 47, 48, 62, 66, 69, 72, 77; Byron's copy of *Catullus*, *i.* 75; Byron's copy of *English Bards, and Scotch Reviewers*, i. 291, 294; Byron on *Edinburgh Review* of *English Bards, and Scotch Reviewers*, i. 293; *Marmion*, i. 310, 311; MS. of:—*English Bards, and Scotch Reviewers*, *i.* 354; *Hints from Horace*, i. 387, 390, 391–394, 397, 399, 405, 406, 408, 411, 412, 414, 416, 418, 421, 426, 429, 430, 439–444, 448, 449; *The Waltz*, *i.* 487, 488, 490, 492, 493, 496, 498, 501; *Childe Harold*, ii. xvi, xvii, 11, 71, 249, 327–330, 332–337, 339, 341–346, 352–354, 357–359, 361, 363, 365, 368, 370, 371, 375, 377–382, 385, 388, 389, 391, 392, 394, 398–401, 403, 404, 406, 407, 409, 410, 413, 415, 418, 427, 429, 431–434, 436, 438–446, 448, 449, 455–456, 458–462; *Poems of* 1809–1813, *iii.* 1, 2–4, 6, 12, 23, 24, 26, 61, 64, 65, 67–72; *Lara*, *iii.* 335; *Hebrew Melodies*, *iii.* 382, 386, 388, 389; *Poems of the Separation*, *iii.* 532, 540, 545; *The Giaour*, iii. 78; *Fare Thee Well*, iii. 532; *Morgante Maggiore*, iv. 281; *Sardanapalus*, *v.* 14, 15, 17, 19, 21, 31, 34, 38, 43, 47, 49, 52, 54, 56, 58, 60, 66, 68, 70–72, 75, 76, 78, 84, 88, 89, 91, 93, 95, 97, 102, 103, 109, 110; *Two Foscari*, *v.* 124–127, 132, 135, 137, 138, 141, 148, 149, 159, 160–162, 165, 171, 175, 198, 192–194; *Cain*, *v.* 219, 220, 228–230, 233, 234, 239, 240, 246, 252, 265; *Werner*, *v.* 339, 368, 391, 406, 407; *Age of Bronze*, *v.* 571, 577; *Don Juan*, *vi.* 35, 53, 58, 71, 72, 87, 159; *La Revanche*, vii. 16; *E Nihilo Nihil*, vii. 56; *The Ballad*, vii. 60; *Another Simple Ballat*, vii. 62; *Lucietta*, vii. 81; *Song to the Suliotes*, vii. 84; accepts *Childe Harold*, ii. x, xi; suppression of stanzas in *Childe Harold*, *ii.* 65; Byron on *Quarterly Review* and Lady Morgan's *France*, *ii.* 187; Shelley and the *Childe Harold* MS., ii. 211; purchase of *Childe Harold, Canto III.*, ii. 212; his compliment to Lady Byron, *ii.* 288; the Morat bones, ii. 298; Byron's autograph MSS., *iii.* 411, 419, 425; bears testimony to

Byron's genius, iii. 444; Scott's letter on *Cain* dedication, *v. 206;* declines *Don Juan*, vi. xvi; the stanzas on Castlereagh in *Don Juan, vi. 8;* copyright of *Don Juan, Canto XVII., vi. 608;* Hammond his "chief 4-o'clock man," *vii. 49;* the offer of Madame de Staël's *Considérations sur la Révolution Française, vii. 49;* his share in *Blackwood's Edinburgh Magazine*, vii. 51, 57; his "columns," vii. 55; *Navy List*, vii. 57; Mrs. Rundell's *Domestic Cookery, ibid.;* bookseller to the Admiralty, and the Board of Longitude, vii. 58; Gally Knight, vii. 59, 62; his offer of £2000 to Byron, *vii. 77*
Murray, John, III., dedication of *Marino Faliero* to Goethe, iv. 328, *340;* MS. of *Werner*, v. 326
Murray, John, IV., *iii. 66*
Murray, Sir George, *vi. 374*
Murray v. *Benbow and Another*, v. 204
Murray's Handbooks—
Central Italy, ii. 373, 380; iv. 275
Constantinople, vi. 220
Greece, ii. 117, 125, 157, 166, 189
Northern Italy, ii. 372; iv. 336, 392, 430
Rome, ii. 389, 403; iv. 271, 273
Switzerland, ii. 306; *iv. 98*
Murray's Magazine, ii. 229; iii. 319, *324;* vii. 10, 69, 85, 86
Musæ Etonenses, i. 336
Musæus, *De Herone atque Leandro, iii. 178*
Musca, ii. 89
Musk-bull, vi. 478
Mussulmans, Albanian, ii. 144; their devotion, ii. 302
Musters, John, *i. 210*
Musters, Mrs. Chaworth. *See* Chaworth, Mary Anne
My Boy Hobbie O., vii. 66
My Epitaph, iii. 38; vii. 10
My Grandmother's Review, iv. 578
Myrina, Queen of the Amazons, v. 5
Myrrha, a character in *Sardanapalus*, v. 12
My soul is dark, iii. 389
Mystery Plays, v. 207

N

Nabopolassar, *v. 107*
Nadir Shah, or Thamas Kouli Khan, vi. 384
Naef, A., *Guide to the Castle of Chillon, iv. 14, 15, 19*
Nahum, *v. 4*
Naldi, Giuseppe, i. 346
Nani, Bartolommeo, v. 115
Nani, Maria or Marina, v. 115
Napier, *History of the Peninsular War, i. 469, 470;* ii. *53, 54*, 87, 90–94
Napoleon Buonaparte, his snuff-box, *i. 355;* vii. 77; mentioned in *Hints from Horace*, i. 410; the affair of Copenhagen, *i. 468;* "Buonaparte's fiat," i. 487; fall of Hamburg, *i. 488;* "then flamed of Austerlitz the blest despatch," *i. 489;* unwhiskered, *i. 493;* repulsed at Vimiera, *ii. 39;* "to swell one bloated chief's unwholesome reign," ii. 56; abdication of Ferdinand VII., *ii. 78;* invasion of Spain, ii. *82*, 90; blockade of Corfu, *ii. 193;* Shelley's *Feelings of a Republican on the Fall of Buonaparte, ii. 227;* "there sunk the greatest, nor the worst of men," etc. (*Childe Harold*), ii. 238–241, 294; his star, ii. 270; the Horses of St. Mark, *ii. 336;* the Venus de' Medici, *ii. 365;* Coleridge on, *ii. 397;* described by Pitt as "the child and champion of Jacobinism," etc., *ii. 400;* v. 544; a prisoner, *ii. 453;* Waterloo, *ii. 459;* vi. 539; and Mrs. Spencer Smith, *iii. 4;* his abdication, iii. 303; *Ode to*, iii. 305–315; his *Farewell*, iii. 427, 428; "crushed by the Northern Thor," iv. 179;

the retreat from Moscow, *iv. 207;* vi. *351*, 352; *Werther v.*, *iv. 342;* his reply to the Venetian envoys, iv. 456; Scott's *Life of*, *iv. 456;* crowned king of Italy, iv. 458; his death, iv. 489; Hazlitt on, iv. 570; at St. Helena, v. 537, 538 (see also *The Age of Bronze*); his grave, v. 548; his wife Marie Louise, *v. 576;* causes his soldiers to be vaccinated, *vi. 50;* takes Missouri from the Spaniards, *vi. 349;* and the sculptor Bartolini, *vi. 360;* in *Don Juan*, vi. 377; his cancer, vi. 378; "Ceres fell with Buonaparte," vi. 383; his blue eyes, vi. 396; "Ah! my old Guard," vi. 418; "Where is Napoleon the Grand?" vi. 450; "shrink to a Saturn," vi. 452; and the Comte de Montrond, *vi. 507;* "Ausu Romano, ære Veneto," *vi. 590;* his escape from Elba, vii. 41

Napoleon Buonaparte, Ode to, *ii. 187*, *238;* iii. 305–315; iv. *49*, 269; vi. 12

Napoleon's Farewell, iii. 427; *iv. 111*

Napoleon's Snuff-Box, vii. 77

Napoli di Romania, iii. 447

Nardini, F., *Roma Vetus*, ii. *510*, 511, *513*, *515*, 517

Nash, the architect, *i. 349*

Nash, Edward, artist, iv. 475

Nasoni, Giovanni Gradenigo, iv. 465

Nathan, Isaac (*Hebrew Melodies*), iii. 375; *Fugitive Pieces*, iii. 376, *381*, *383*, *387*, *388*, *390*, *400*

National Gallery, *i. 472*

National Intelligencer (U.S.A.), *iii. 297*

Nauck, A., *Incert. Fab. Fragm.*; *Trag. Græc. Fragm.*, *iv. 264*

Naupli, Gulf of, *i. 457*

Navagero, Andrea, *Storia della Republica Veneziana*, iv. 326, 332, *349*, *463;* v. 115

Neapolitan Government, v. 574

Nebuchadnezzar, Nabuchadonosor, vi. 235, *236*

Nectanebus II., *v. 543*

Negropont, the, iii. 173

Neipperg, Count Albert Adam de, *iii. 311;* v. 539, 576

Nekir and Monkir, inquisitors of the dead, iii. 121

Nelson, vi. 14

Nemesis, ii. 426, 518, 519

Nemi, village of, ii. 454

Nemours, Gaston de Foix, Duc de, *i. 107;* vi. 212

Neoptolemus, or Pyrrhus, v. 577

Nepos, Cornelius, *Epam.*, *vi. 376*

Nepos, Emperor, iii. 301

Neptune, v. 616; vi. 130

Nereus, iv. 243

Nero, Emperor, *i. 349;* ii. *408*, *409*, 472; iv. 124; v. 606; vi. 181

Nero, the Consul, v. 606

Nerva, *ii. 412*

Nervii, the, *vi. 339*

Nesselrode, Count, v. 539; *vii. 89*

Nessus, robe of, vi. 447, 575

Neuhaus, *iv. 119*

Neuman, Johannes Christiaan (A. van Amstel), iv. 5

Neumann, i. 476

Neva, *vi. 475*

New English Dictionary, *i. 314;* ii. *4*, *57*, *70*, *122*, *146*, 172, 181, *205*, 294, *325*, *385;* *iii. 113*, *157;* *iv. 13*, *166*, *171*, *172*, *445;* *v. 228;* *vi. 68*, *208*, *316*, *473*, *487*, *550*, *567*

New Grenada, *v. 555*

New Monthly Magazine, i. 452, 453; *ii. 366;* *iv. 65*, *552*, *564;* v. 282, 584; vi. xx

New Orleans, *iii. 296*

New Plan of the Town of Nottingham, A, *vii. 1*

New South Wales, insurrection (1805) in, *v. 588*

New Testament, v. 208

New Vicar of Bray, The, vii. 78

Newbury, battle of, *i. 8*, *121*

Newcastle, Duke of, *i. 457*

Newcastle Herald, *i. 373*

Newstead Abbey, i. 1, 116, 256, *280;* *ii. 16;* iii. 27; the lake at, iv. 60; description of, vi. 495

Newstead MS., *i. 47, 79, 82, 87, 91, 129, 130, 147–150, 153, 155, 159–162, 164–168, 174–178, 181, 182, 185–188, 212, 213, 217, 220, 226, 228, 229, 231, 233, 240, 242, 244, 247, 253–256, 258, 262, 263*
Newton, Professor A., *iii. 130*
Newton, Sir Isaac, iv. 47; vi. *303*, 400
Newton, D.D., Thomas, *Life of Milton*, *vi. 146*
Ney, Michel, Duke of Elchingen, *vi. 373*
Nicholas III., iii. 503
Nicholle, or Marinet, M., vi. 373, *374*
Nicholls, Colonel E., *iii. 298*
Nichols, John, editor of Hardinge's *Miscellaneous Works*, *vi. 508*
Nichols, Mrs. (Harriet Maltby), i. 129, 263
Nicnac, iii. xxi; vii. *41*, 42
Nicolo III. (d'Este) of Tuscany, *ii. 354*
Nicopolis, ii. 128, *148*, 179
Niebuhr, *vi. 128*
Niger, delta of the, iv. 515
Nightingale and the rose, iii. 86; v. 428, 612
Niketas, Greek general, *v. 556*
Nile, v. 550
Nimrod, v. 14, 18, 28, 36, 58; vi. 235, *236*
Nineteenth Century, iv. 5; v. 326, 329
Nineveh, fall of, v. *4*, *13*, 25; vi. 348
Ninus, king of Assyria, *v. 11*
Ninya, *v. 79*
Niobe, ii. 389
Nisbet, Mary (Lady Elgin), *i. 468*
Nisbet, William Hamilton, *i. 463*
Nisus, *i. 151, 175; ii. 387*
Nitrous oxide gas, *i. 307*
Nizam Gedidd, new Turkish ordinance, ii. 207
Noah, i. 325; v. 284
Noble, Rev. Mark, continuation of Granger's *Biographical History of England*, *iii. 298*
Noel, Captain the Hon. F. L. King, *iv. 159*
Noel, Lady, vi. 274; vii. 75
Noel, Lady Anna Isabella (Scawen Blunt), *ii. 215*
Noel, Hon. Elizabeth, *i. 457*
Noel, Hon. Roden, *Life of Lord Byron*, ii. xiii; *ii. 117*; *iii. 18*
Nogaret, *v. 554*
Nonius Marcellus, ii. 92
Norbury, Mr., private secretary to Lord Granville, *vii. 86*
Norbury, Hon. Mrs., *vii. 86*
Nordlingen, battle of, *ii. 186*
Norfolk, Charles Howard, 11th Duke of ("Jockey of Norfolk"), vii. 28
Normanby, John Sheffield, Marquis of, i. 354
North, Lord, *i. 500*
Norton, Mrs., *i. 343*
Nossa Senhora da Penha, Convent of, ii. 35, 85
Notaras, ii. 203
Notes and Queries, *ii. 430, 460*; *iii. 72*; *iv. 15, 46, 75, 530, 533*; *vi. 483*; *vii. 59*
Nott, Dr. George Frederick, Prebendary of Winchester and Salisbury, vii. 78
Notti, Signori di, iv. 465
Nouveau Dictionnaire de l'Économie Politique, *vi. 461*
Nouvelle Biographie Universelle, *iii. 311*; *v. 499*
Novelist's Magazine, *iv. 519*
Novi, battle of, *vi. 14*
Nugent, *vi. 175*
Numa Pompilius, *ii. 416*; vi. 24
Numbers, *ii. 271*
Nunez, translation of de Quevedo's *Sueños, etc.*, *iv. 484*
Nuovo Archivio Veneto, iv. 327, *331, 332, 349, 408, 462*
Nympholepsy, ii. 415

O

Oakes, Major-General Hildebrand, iii. 25

Oaths, British and Continental, vi. 440
Observations upon Observations, v. 537; *vii. 75*
Observer, *i. 414*
Occasional Pieces (*Poems*, 1809–1813; *Poems*, 1814–1816), *ii. 87*; iii. xix
Occasional Poems, *iii. 449*
Occasional Prologue previous to the Performance of the Wheel of Fortune, i. 45
Ocellus Lucanus, *De Universi Naturâ*, ii. 198
Ochakof, siege of, *vi. 313*
Ockham, Viscount, *ii. 215*
O'Connell, Daniel, iv. 559
Odalisques, ladies of the Seraglio, vi. 277
Ode from the French, *ii. 227*; iii. 431; *iv. 110*; *vi. 266*, *373*
Ode on the Death of Sir Peter Parker, iii. xix, 417
Ode on Venice, *ii. 338*; iii. xix; iv. 193, 203, *458*
Ode to a Lady whose lover was killed by a ball, which at the same time shattered a portrait next his heart, iv. 552; *vi. 144*
Ode to Napoleon Buonaparte, *ii. 187*, *238*; iii. 305–315; *iv. 49*, *269*; *v. 519*; *vi. 12*, *348*
Ode to the Framers of the Frame Bill, vii. 13
Ode to the Isle of St. Helena (spurious), iii. xx
Oder, river, v. 348
Odessa, vi. 264
O'Doherty, parody of the "Pisa letter," v. 204; *Miscellanies*, v. 326
Odysseus, *iii. 272*
Œdipus, ii. 93, *431*
Ogilvy, *i. 314*, *403*
Ogle, Sir Chaloner, *vii. 48*
Oh, Shame to thee, Land of the Gaul (spurious), iii. xx
Oh! snatched away in beauty's bloom, iii. 388
Oh! weep for those, iii. 385
Old Testament, *iii. 187*; v. 199, 279
Oliphant, Mrs., *Annals of a Publishing House*, iii. 444
Olivier, G. A., *iii. 18*; *Voyage dans l'Empire Othoman*, *iii. 188*
Ollah, a Turkish cry, iii. 168
Olympias, mother of Alexander the Great, *ii. 123*; *v. 543*
Olympieion, Temple of Zeus Olympius, *i. 462*; ii. 167
Olympus, Mount, ii. 286
Olytsika, Mount (ancient Tomarus), ii. *132*, 182
Omar Khayyám, *Rubáiyát*, *iii. 87*, *109*
Ombre, the game of, iv. 507
O'Meara, Dr. Barry Edward, *Napoleon in Exile, or a Voice from St. Helena*, v. 537, 540, *544–547*
Omegarus and Syderia, *iv. 42*, *43*
On a change of Masters at a Great Public School, i. 16, *84*, *91*
On a Cornelian heart which was broken, iii. 48
On a distant view of the village and school of Harrow-on-the-Hill, i. 25
On a Royal Visit to the Vaults (*Windsor Poetics*), vii. 36
On being asked what was the "Origin of Love," iii. 65
On finding a Fan, i. 253
On Jordan's banks, iii. 386
On leaving Newstead Abbey, i. 1; *vi. 499*
On Lord Thurlow's Poems, vii. 17
On Moore's last Operatic Farce or Farcical Opera, vii. 12
On my Thirty-Third Birthday, vii. 73
On my Wedding-Day, *ii. 329*; vii. 64
On Napoleon's Escape from Elba, vii. 41
On Parting, iii. 23
On revisiting Harrow, i. 259
On the Birth of John William Rizzo Hoppner, vii. 54
On the Bust of Helen by Canova, iv. 536

On the day of the Destruction of Jerusalem by Titus, iii. 401
On the death of a Young Lady, Cousin to the Author, and very dear to Him, i. 5
On the death of Mr. Fox, i. 34
On the death of the Duke of Dorset, iii. xxi, 425
On the eyes of Miss A—— H——, i. 244
On the Morning of my Daughter's Birth (spurious), iii. xx
On the Quotation
"*And my true faith can alter never, Though thou art gone perhaps for ever*," ii. xxi, 65
On the Star of "*The Legion of Honour*," iii. 436
On this day I complete my thirty-sixth year, vii. 86
One struggle more, and I am free, iii. *31*, *32*, 36
O'Neill, Miss Elizabeth (afterwards Lady Becher), actress, *ii. 331*; *iv. 338*; vii. 50
Opera Comique, *i. 413*
Opie, Mrs., *The Warrior's Return*, *iii. 424*
Oracle, The, *i. 358*
Orange, Prince of, *iv. 197*
Orazio, *alias* Celio de' Malespini, *iv. 144*
Orbe, Madame, ii. 304
Orchomenus, iii. 15
O'Reilly, Count Alexander, vi. 56
Orestes, *i. 175*; ii. 427
Orford, Lord (Horace Walpole), *Reminiscences*; *Works*, *iii. 209*; *iv. 340*; *Memoirs . . . of George II.*, vii. 76
Oriental Antiquities, *ii. 136*
Orla, i. 177
Orleans, Duke of, *ii. 282*; iv. 334
Orlow (Orloff), General, *vi. 314*, *353*, *354*
Ormsby, John, translation of *Don Quixote*, ii. 178
Orosius, *Hist.*, ii. 179, *392*, 512
Orpheus, i. 437, 484; ii. 11; vi. 173
Orsini, the, *v. 576*
O'Ruarc, Dervogilla, iv. 334
O'Ruarc, Tiernan, *iv. 334*
Orthodoxy, *vi. 267*
Oscar of Alva, i. 131; *ii. 343*
Ossian, *Poems*, i. 1, 116, 177, *183*, *191*, 229; *iii. 100*, *115*, *389*, *416*, *426*; *iv. 126*; vii. 2
Ossian's Address to the Sun in "*Carthon*," i. 229; *iv. 126*; vii. 2
Ossory, John, 1st Earl of, *i. 500*
Otaheite (Tahiti), v. 582–584, *588*
Othello, i. *340*, 342; iii. *131*, 313, 540; *iv. 164*; vi. 271, *379*, *502*, 543
Otho, *v. 63*, *64*
Otway (*Venice Preserved*), i. 306, 345; ii. 331, 342; iv. 325, 326, *454*; *vii. 57*
Ouchy, iv. 3
Oude, Begum of, iv. 72
Outalissi, *i. 430*
Ovid, i. 437; *v. 573*; vi. 26, 139, 218; *Metamorph.*, *ii. 13*; *iii. 199*; *v. 570*; vi. 38, *177*, *235*, 273, *535*; *vii. 9*; *Amor.*, ii. *31*, *367*, 509; *v. 289*; *Fasti*, ii. *255*, 515; *iv. 164*; *Heroïdes*, iii. 178; *vi. 447*, *575*
Owen, Rev. E. C. Everard, *ii. 82*, *157*, 172, *335*
Oxenstiern, Chanc. Axel, vi. 531
Oxenstiern, John, *vi. 531*
Oxford and Mortimer, Edward, 5th Earl of, *ii. 11*
"Oxoniensis" (Rev. J. H. Todd), v. 202
Oziosi, the, a literary society at Florence, *i. 358*

P

Pacchierotti, *vi. 207*
Pacciaudi, ii. 472
Pactolus, v. 487
Padua, *iv. 262*, *386*
Page, Mrs. Anne, *vi. 442*
Paine, Tom, vii. 65
Palæopolis, *iii. 184*
Palafox, ii. 78, 94
Palampore, a flowered shawl, iii. 117
Palatine, Rome, ii. 407; iv. 257
Palazzi, *Fasti Ducales*, *v. 124*, *195*

Paley, *vii. 32*
Palgrave, Sir Francis (formerly Cohen), translation of *Old Chronicle* (Marino Faliero); *Rise and Progress of the English Constitution; History of the Anglo-Saxons*, iv. 462
Palikar, general name for Greek and Albanese soldiers, ii. 144, 183
Pallas Athene, vii. 12
Palmer, E. H., *Sacred Books of the East*—translation of the Qu'rân, *iii. 110, 181, 195, 206*
Palmerston, Lady (Cowper), *i. 301*
Palmerston, Lord, i. 57, 476
Pambotis, lake of Yanina, ii. 179
Pan, vi. 130
Pandion, king of Attica, *iv. 287*
Pandora, i. 285
Pandora, wreck of the, *vi. 96*
Panizzi, Preface to the *Orlando Innamorato* of Boiardo, iv. 281
Pantaloni, nickname of the Venetians, *ii. 339*
Pantheon, Rome, ii. 435
Pantisocracy, iv. 521; vi. 174
Panvinius, *ii. 392*
Paphos, ii. 19, 63
Paracelsus, *v. 208*
Parcæ, the, vi. 220
Parenthetical Address, iii. 55
Parga, pirates of, ii. *145*, 146, 147; vi. 171, *172*
Paris, Treaties of, ii. *342*, 402; *v. 550, 576*; Allied Army in, *iii. 431*; v. 553
Parisina, ii. 113, 288, 354; iii. 377, 443, 505-548; *iv. 35*, 141, 215; v. 326
Park, Mungo, *Journal of a Mission to the Interior of Africa, v. 631*
Park Theatre, New York, *Werner* at, v. 324
Parker, Charlotte Augusta (*née* Byron), *iii. 417*
Parker, Christopher, *iii. 417*
Parker, Margaret, i. 5
Parker, Rev. J., translation of Dionysius' *Celestial Hierarchy, v. 286*
Parker, Bart., Sir Peter, *i. 5*; iii. 417
Parkins, Miss Fanny, *vi. 578*
Parliamentary Debates, i. 412; v. 545; vi. 69, 506, 549
Parliamentary History, i. 412
Parma, Alessandro Farnese, Duke of, *iv. 262*
Parma, University of, *ii. 354*
Parnassus (Liakura), i. 426; ii. 60-62, 92, 129, 186; iii. 113, 464
Parnell, *Vigil of Venus, i. 317; ii. 279*
Paros, island, iii. 273
Parrot, Professor Friedrich, *Journey to Ararat, v. 294*
Parry, Sir Edward, *Voyage in 1819-1820 in Search of a North-West Passage*, iv. 496; vi. *51, 478*, 491, 521
Parsons, William, *i. 358*
Parthenon, Athens, i. 454, 455, *462, 463*; ii. 166, 172
Parthians, the, *ii. 412*
Parton, James, *Life and Times of Benjamin Franklin, v. 554*
Pascal, *vi. 379*
Pasiphae, vi. 126
Pasqualigo, Nicolò, *iv. 456, 457*
Pasqualigo, Orio, *iv. 432*
Pasqualino, *iv. 171*
Pasquin, v. 471
Passavant, J. D., *Raphael of Urbino, iv. 174*
Paswan Oglou, iii. 188
Paterculus, C. Vell., *Hist., ii. 492*
Paternoster Row, iv. 574; vii. 9
Paterson, Sir John, *iii. 301*
Patras, ii. *124*, 178
Patroclus, *i. 175; ii. 462; vi. 117*, 204
Patterson, Commander Daniel, *iii. 298*
Paul, Czar, *vi. 333*
Paul III., Pope, *ii. 411; iii. 122; iv. 270*
Pausanias, king of Sparta, and Cleonice, iv. 108
Pausanias, the Sophist, ii. 85; *Laconica, iv. 108, 566; Descriptio Græciæ, v. 526*
Pauw, Cornelius de, *Recherches philosophiques sur les Grecs, i. 414*; ii. 191, 194-176

Pavia, battle of, *v. 503*
Payne, J., *i. 356*
Paxos, *ii. 193*
Pazig, Christianus, *Magic Incantations*, *v. 289*
Peachey, or Peachie, *i. 208*
Peacock, "that royal bird, whose tail 's a diadem," vi. 326
Peacock, Thomas Love, *ii. 355*; iv. 3, *18*, 475; *Melincourt*, iv. 569, *574*; *Nightmare Abbey*, iv. 569
Pearson, John, *vii. 14*
Pearson's *Cautions, etc.*, *i. 417*
Pedro III., Portugal, *ii. 43*
Peel, Sir Robert, *v. 572*
Peggy, wreck of the American ship, *vi. 103*
Pelagius, ii. 89
Pelayo, ii. 46; v. 558
Peleus, *v. 498*
Pelican, the, iii. 130
Pellegrino, *Caraffa*, *ii. 486*
Pemberton, *vi. 400*
Peña, Convent of Nossa Señora da, ii. 35, 85
Penelope, ii. 124
Peninsular War, i. 469; *iii. 416*
Pennant, Thomas, *Some Account of London*, *vi. 435*
Pentelicus, Mount (Mount Mendeli), ii. 186
Penthesilea, Queen of the Amazons, v. 526
Perceval, Spencer, i. *28*, *471*, 472, *496*, 497; *ii. 79*; *vii. 28*
Percy's *Reliques*, *i. 317*; *ii. 22*
Pericles, i. 462; ii. 190
Perkinean Institution, London, *i. 308*
Perkins, Benjamin Charles, his metallic tractors, *vi. 50*
Perrier, M. Casimir, *Opinions et Discours*, *v. 566*
Perry, editor of *Morning Chronicle*, iii. 532; vii. *37*, 44
Persians, capture Teos, *vi. 171*; "taught three useful things," vi. 572
Persius, *i. 304*; *ii. 201*
Peru, Independence of, *v. 556*; vi. 457
Pescara, Ferdinando Francesco dagli Avalos, Marquis of, *iv. 262*
Peter the Great, iv. 202; *v. 564*; vi. 381
Peter III., vi. 388
Peter Pindar. *See* Wolcot, Dr.
Peterborough, Lord, *i. 484*; *v. 576*
Peterborow, Henry Mordaunt, Earl of, *iv. 504*
Peterwaradin, battle of, *iii. 455*
Petrarch, i. 108; ii. 350–353, *365*, 371, 372, *415*, *424*, 478, 501–503; iv. 239, 265; and Laura, ii. 480–484; vi. 145; on the conspiracy of Marino Faliero, iv. 468; "the Platonic pimp of all posterity," vi. 218
Petronius, "Arbiter Elegantiarum" to Nero, i. 349; *Satyricôn*, vi. *380*, 602
Pettigrew, T. J., *vi. 497*
Petty, Lord Henry (afterwards Marquis of Lansdowne), i. 31, 57, 340, *471*
Peucker, Dr. Karl, *Griechenland*, ii. xxiv
Phædra, vi. 254
Pharnaces II., *ii. 398*
Phelps, as "Jaffier" in *Venice Preserved*, ii. 331; as "Manfred," iv. 78; as "The Doge" in *Marino Faliero*, iv. 324; as "Werner," v. 324
Phelps, Edmund, as "Ulric" in *Werner*, v. 324
Phidias, i. *378*, 454; iv. 270
Philadelphia Record, vii. 62
Philanthes, *ii. 485*
Philanthropist, The, *vi. 554*
Philemon, *vi. 186*
Philip of Macedon, i. 56; ii. 166; *v. 543*
Philip II. of Spain, ii. 504; *iii. 299*, *309*
Philippi, battle of, *iv. 386*
Philips, Ambrose, *Epistle to the Earl of Dorset*; *Pastorals*, i. 418
Phillips, Josiah, printer and publisher of *The Authentic Memoirs*

of the Court of England for the last Seventy Years, vii. 31
Phillipps, J. O. Halliwell, reprints *Ludus Coventriæ, v. 207*
Phillips, Miss, as "Zarina" in *Sardanapalus*, v. 2
Phillips, Sir Richard, *Personal Tour through the United Kingdom*, iv. 32
Philo, v. 281
Philo Byzantius, *De Septem Orbis Miraculis, ii. 441*
Philomela, iv. 287
"Philo-Milton," *Vindication of Paradise Lost from the charge of exculpating Cain*, v. 202
Phingari, the moon, iii. 108
Phocas, column of, ii. 410
Phœnix, *vi. 117*
Phrosine or Frosini, *iii. 145*
Phyle, Fort, ii. 150, 185, 189
Piazza, the, Covent Garden, iv. 160
"Pibroch" confused with "bagpipe," i. 133, 134, 136, 140
Picadores, horsemen, *ii. 69*
Pickersgill, Junior, Joshua, *The Three Brothers*, v. 469, 470, 473
Picton, General, ii. 293
Pignus Amoris, i. 231, *240, 241; ii. 459; iii. 48*
Pigot, Miss Elizabeth B., i. *41*, 45, 47, *66. 129, 210, 233, 258, 264*, 293, *405*
Pigot, Mrs., *i. 239;* vii. 8
Pigot, J. M. B., i. xi, xiv, *45*, 63, *213; vi. 30*
Pilgrimage to the Holy Land (spurious), iii. xx
Pilgrim's Oak at Newstead Abbey, *vi. 497*
Pillans, Professor James, i. *806*, 337
Pilsen, *v. 340*
Pindar, i. *337*, 465, *490;* ii. 93; vi. 168
Pindemonte, Ippolito, ii. 324; iv. 245, *457;* v. 562
Pindus mount (Monte Metsovo), ii. 126, 129; iii. 7
Pinel, M., *Sur l'Insanité, ii. 447*
Pineta of Ravenna, the, vi. 178, 180
Piombi, the (Venice prisons), iv. 363; *v. 148*
Piozzi, Mrs., *i. 858*
Piræus, ii. 362
Pisa, Byron's household at, *v. 848*
Pisani, Nicolò, *iv. 856*
Pisani, Vettor, ii. 477, 497
Pisistratus, ii. 167
Pisse Vache, or Salanfe, *ii. 883*
Pitcairn Island, v. 582–584. *See* also *Island, The*
Pitiscus, *ii. 509*
Pitt, William, appoints Mansel Master of Trinity College, Cambridge, *i. 28;* "rules the hour," i. 31; "expired in plenitude of power," i. 34, *57;* Sayer's *Elijah's Mantle*, i. 294, *856;* mentioned in *English Bards, and Scotch Reviewers*, i. 377; in *Hints from Horace*, i. 395; "heaven-born," i. 486; the "heavy news" of Austerlitz, *i. 499;* his description of Napoleon, *ii. 400; v. 544;* Sheridan's speech on the Begum of Oude, *iv. 72;* one of "the wondrous *Three*," iv. 75; George III. and Catholic Emancipation, *iv. 503;* "with Fox's lard was basting William Pitt," iv. 511; his grave in Westminster Abbey, v. 541; "The Pilot that weathered the storm," v. 568; *vi. 482;* refusal to accept £100,000 from the merchants of London, vi. 376; "Chatham gone," vi. 478; "so like his friend Billy," vii. 28; Byron's *Epitaph for*, vii. 64
Pitt and Grenville Acts, the, iv. 512
Pius VII., Pope, Napoleon's snuff-box, *vii. 78*
Pizarro, Francisco, ii. 81; v. 555
Pizarro, Hernando, ii. 81
Pizarro, Juan Gonzalo, ii. 81
Plancus, *ii. 492*
Platæa, battle of, ii. 294; *iv. 108*
Plato, i. 414; *ii. 169, 196, 825; v. 485;* vi. 46, 303, 568, 585

Plato, the comic poet, *iii. 85*
Plato's Epitaph, i. 18; iii. 136
Platonic love, vi. 396, 397
Platow (Platoff), General, *vi. 353; vii. 39*
Plattsburg Bay, battle of, *vi. 508*
Plautus, *Truculentus*, vi. 548
Playfair, Dr., *vii. 52*
Pliny, *Hist. Nat.*, *ii. 31, 378, 379, 384, 432, 437, 441, 445, 488; vi. 220, 236, 563; Epist.*, *ii. 390; Panegyricus*, *ii. 412*
Plum, a, = £100,000, i. 425
Plumptre, E. H., D.D., *Commedia, etc.*, *v. 562*
Plumptre, E. J., and Gallehault, *iv. 320*
Plunket, Catholic Emancipation Bills, *v. 569*
Plutarch, *Lives*, *i. 467*; ii. *123*, 179, *341, 393, 405, 518*; *iii. 85, 180, 311*; *iv. 108, 251, 264, 339, 352, 386, 423, 446*; v. 4, 5, *21, 72, 486, 487, 506*; *vi. 139, 226, 339, 348, 376, 404, 461, 477, 547*; *Scripta Moralia, etc.*, *ii. 335*; *v. 619*; *vi. 479*
Po, the river, iv. 545
Pococke, Edward, *Notæ Miscellaneæ*, *iii. 109, 121*
Poems 1814-1816, iii. 409-43
Poems 1816-1823, iv. 529-566
Poems of July—September, 1816, iv. 29-65
Poems of the Separation, iii. 537-546
Poems on his Domestic Circumstances, i. 452, 453; iii. xx, *24*
Poems on Various Occasions, i. xi, xii, *1, 3, 18, 20-22, 27, 29, 31, 32, 38, 41, 46, 47, 52-54, 57, 58, 60, 62, 63, 65, 70, 74*, 76-116, *82-84, 89, 91, 96, 99, 101, 102, 104, 110, 112, 113, 115, 116, 118, 122, 123, 125, 151, 152*
Poems Original and Translated, i. xii, *31, 126, 127, 147, 149, 168, 171, 184, 187, 189*, 191-208, *354, 374*; iv. 281
Poet's Corner at Newstead Abbey, *vi. 498*
Poggio, *De Fort. Var.*, *ii. 364, 365, 403*
Point Lividia, *iii. 248, 249*
Pola, battle of, ii. 476
Poland, partition of, v. 500, 551; and Alexander I., *v. 563*
Polenta, Guido Novello da, ii. *371*, 494
Polenta, Guido Vecchio da, Lord of Ravenna, *iv. 316*
Polidori, Dr. J. W., *i. 318*; *iv. 40*; vii. 47
Polidori, G., *iv. 143*
Political Eclogues, *i. 395*
Political Economy Club, vi. 480
Political Miscellanies, *i. 395*
Political Ode by Lord Byron, hitherto unknown as his production, *vii. 14*
Polixena, v. 488
Poliziano, *ii. 365*; iv. 280
Polozk (Polouzki), vi. 354
Poltáva, battle of, iv. 207, *233*
Polybius, *Hist.*, ii. *377*, 506
Polycrates, of Samos, ii. 519; vi. 171
Polynices, v. 403
Polyphontes, the herald, *ii. 431*
Polyzois, an Albanian poet, ii. 198
Pombal, *ii. 43*
Pompadour, Madame de, iv. 334
Pompeia, Cæsar's third wife, *i. 351*; iv. 352; *vi. 139*
Pompey, *i. 423*; ii. 395, *492*; *iv. 264*; vi. 139; statue of, ii. 508; pillar of, v. 548
Pompignan, Franc de, *ii. 282*
Poniatowsky, Prince, *vii. 24*
Ponsonby, Lady Caroline. *See* Lamb, Lady Caroline
Ponsonby, William, v. 329
Ponte, Antonio da, *ii. 327*
Poole, Thomas, *and his Friends*, *i. 437*
Pope, Alexander, *Prologue to the Satires*, *i. 91, 392*; vi. 519, 602; on Earl of Dorset, *i. 198*; *Dunciad*, i. 220, 294, *321, 326*, 327, 397; *iv. 161*; vi. 494; *Essay on Criticism*, i. 289; *ii. 13*; iv. 481; mentioned in *English Bards, and Scotch Reviewers*, i.

304-306, 312, *368*, *371*; his advice to Wycherley, *i. 322*; *Essay on Man*, i. 361; *v. 593*; mentioned in *Hints from Horace*, i. 395, 397, *441*, *449*; his youthful *Eclogues*, i. 418, 421; and Homer, *i. 427*; his "prescription," i. 430; "blest paper credit," i. 470; and Wellington, *i. 484*; *Imitations of Horace*, ii. 188; *iv. 484*; v. 576; vi. 247; the Egerian grots, ii. 517; *Windsor Forest*, *iii.* 227; letter to Steele, *iii. 348*; *Satires*, iii. 439; *Works*, *iii. 452*; *vi. 555*; "These be good rhymes," iv. 139; depreciated, *iv. 342*; *Rape of the Lock*, *iv. 607*; vi. 18, *451*; his "delicious lobster-nights," *iv. 587*; Byron's *English Bards*, in the style of, v. 537; *Moral Essays*, *v. 606*; vi. *350*, 358; *January and May*, *vi. 62*; "Thou shalt believe in," vi. 74; Lady M. W. Montagu's letter to, *vi. 151*, *219*; on Crashaw, *vi. 166*; *Eloïsa to Abelard*, vi. 395; use of the word "gynocracy," *vi. 473*; and "commence," *vi. 567*; "Lady Adeline" on, vi. 587; Homer's *Iliad* and *Odyssey*, *vii. 57*

Porphyry, *ii. 78*

Porson, Richard, i. 30, *313*, *438*; *ii. 293*; *iii. 402*; *The Devil's Walk* attributed to, *vii. 21*

Porta Capena, ii. *416*, 516

Porter, Jane, *Thaddeus of Warsaw*, *iv. 166*

Portfolio, The, iii. 321; iv. 6

Portfolio (Philadelphia), v. 5

Portinari, Beatrice, iv. 247, 248, 251

Portinari, Folco, *iv. 248*

Portland, William Henry Cavendish, 3rd Duke of, i. 377, *471*; *iv. 513*

Porto Bello taken by Admiral Vernon, *vi. 12*

Portogallo, *Semiramide*, *i. 347*

Portsmouth, Lady (Mary Anne Hanson), *vi. 569*

Portsmouth, Lord, *vi. 569*

Portuguese, Byron's estimate of the, i. 469; ii. 33, 45, 87

Potemkin, Prince Gregor Alexandrovitch, ii. 200; vi. *313*, 314, *316*, *317*, *370*, 412

Potiphar's wife (Zuleika), *iii. 187*; vi. 254

Pouqueville, Dr., *Travels*; *Voyage en Morée*, ii. 179, 180, 194, *195*

Poussin, Nicholas, *vi. 152*

Powell, A., i. 350, *432*

Powell, Mary, Milton's first wife, vi. 146

Power, publisher, *iii. 423*

Powerscourt, Richard, 4th Viscount, *i. 96*

Pozzi, the Venice state dungeons, *ii. 465*; iv. 363; *v. 148*, *153*

Pozzo di Borgo, Count, v. 539

Pradt, M. Dufour de, *Narrative of an Embassy to Warsaw*, *v. 551*, *552*

Praed, *The Belle of the Ball-Room*, *i. 347*; *vii. 12*

Prague, Treaty of, v. *340*, 423; battle of, *v. 371*

Pratt, Lord Chief Justice, *iv. 510*

Pratt, Samuel Jackson (Courtney Melmoth), *Gleanings*, i. 322, *323*, *442*; *Blacket's Remains*, *i. 359*, *443*

Praxiteles, *ii. 236*

Prayer of Nature, The, i. 224

Predestination, Byron's belief in, iv. 58

Pregadi, Venetian Senate, iv. 441

Presle, Mdlle., i. *347*, 348

Pretty Miss Jaqueline, *i. 361*

Prevesa, ii. *125*, 148, 185

Prevost, Sir George ("General Fireface"), Governor-General of British North America, vi. 508

Priam, v. 488

Priestley, Joseph, *ii. 293*

Prince's Theatre, Manchester, *Manfred* at, iv. 78

Princess's Theatre Royal, *Manfred* at, iv. 78; *Sardanapalus* at, v. 2

Printer's Devil, The, *i. 495*

Prior, Matthew, *i. 198;* iv. 158; vi. xviii, 210; *Solomon, ii. 76; Paulo Purganti; Hans Carvel, vi. 62*
Prisoner of Chillon, ii. 212, 214; iii. xix, 499; iv. 3-28, *63*, 79, *92, 182, 194; v. 152, 423, 494; vi. 129, 475*
Priuli, Andrea, v. 115
Priuli, Maria, v. 115
Probus, Emperor, *i. 375*
Procne, iv. 287
Procter, Bryan W. (Barry Cornwall), "Euphues," v. 114; *A Sicilian Story, vi. 445*
Prometheus, ii. 448; iii. 312; v. 554; vi. 49
Prometheus, iv. 48, *118, 269*
Propertius, *Eleg., vi. 445*
Prophecy of Dante, ii. 441; iv. 7, 26, 49, 144, 237-276, 313, 329; v. 471; vii. xvi, *146, 212*
Protasoff, Miss, the "Protassova," vi. 399
Protesilaus, vi. 204
Protestant League, *v. 371*
Prussian troops at Leipsic, vii. 23
Pruth, river, *v. 551;* Treaty of, *v. 564*
Psalidas, Athanasius, *True Felicity*, ii. 198, 202
Psalms, i. 208; *ii. 398, 458; iii. 193;* vi. 166, 401
Pseudo-Callisthenes, *v. 543*
Psyche, vi. 165, 387
Ptolemæus Cocces, *v. 542*
Ptolemæus Soter, *v. 542*
Ptolemy, *i. 402; iv. 523; v. 487*
Ptolemy Philadelphus, *iv. 243*
Public Characters of 1799-1800, vi. 175
Publius Syrus, *i. 414*
Pückler, Herman Fürst von, iv. 81
Puffend, *Hist. Gen., iv. 211*
Pugilistic Club, *i. 434*
Pulci, G., ed. of *Morgante Maggiore, iv. 309*
Pulci, Luigi, *Morgante Maggiore*, iv. 156, 279-309, 325, 484; vi. xvi, *156*, 184, 505
Pulk, Polish for "regiment," v. 564
Pulteney, Sir James, Bart., i. 347
Pulteney Hotel, Piccadilly, *vii. 89*
"Pultowa's Day," iv. 202, 207
Purgstall, J. von Hammer-, *Hist. de l'Empire Othoman*, iii. *166, 312*, 441, *454, 455*
Purple, Tyrian, vi. 574
Purvis, Admiral, ii. 93
Pushkin, *Poltava*, iv. 203
Puttenham, *Art of Poesie*, iv. 239
Pye, Henry James, poet-laureate, i. 305, *314, 329, 404, 435;* iv. 519
Pygmalion, vi. 281, 390
Pylades, i. 175
Pym, *iv. 519*
Pyramus, vi. 235
Pyrenees, the, ii. 45
Pyrrhic war-dance, Pyrrhica, vi. 151, 171
Pyrrho, master of the Pyrrhonists or Sceptics, vi. 379
Pyrrhus (or Neoptolemus), ii. 174; v. 577
Pythagoras, i. 59; vi. 610
Pythian Oracle, the, i. 56
Pythias, *i. 175*

Q

Quarantia Criminale (Council of Forty), iv. 333, 345
Quarterly Review, i. 304, 321; ii. xiii, xv, *6, 139, 187*, 212, 213, *266*, 299, 315, *325, 356;* iii. 77, 151, 219, *225*, 321; iv. 6, *37, 42, 46, 57*, 156, *166, 244*, 281, 313, 327, 329, *514, 575;* v. 5, *111*, 119, 204, *206, 544, 552*, 582, *613;* vi. xx, 76, *79*, 360, *445, 456, 508;* vii. 49, 57, 76
Quebec, siege of, *vi. 12*
Queensberry, William Douglas, 3rd Earl of March, and 4th Duke of ("Old Q."), i. 500
Quem Deus vult perdere prius dementat, vii. 45
Quercetanus, Andreas, notes to *Historia Calamitatum Abælardi, v. 634*
Queries to Casuists, i. 262
Querini, Alvisi (Ormildo Emeressio), *L'Ammiraglio dell' Indie, iv. 456, 457*

Question and Answer, iv. 538
Quevedo of Villegas, Francisco Gomez de, *Sueños*, iv. 484; *Dream of Skulls*, *iv. 496*
Quiberon Bay, French fleet defeated by Hawke in, *vi. 12*
Quinctilian, *iv. 270; vi. 16*
Quincey, De, *Confessions of an English Opium-Eater*, *vi. 188*
Quirini, Angelo, *ii. 399*
Quito, capital of Ecuador, ii. 81
Quotidienne, La, *v. 566, 573, 577*

R

Rabbe, *Biographie des Contemporains*, *ii. 168*
Rabelais, *Life of Gargantua, etc.*, *v. 354*
Rack, or arrack, punch, vi. 197
Radcliffe, Mrs. Ann, *Mysteries of Udolpho*, ii. *327*, 342; *iii. 89, 351; iv. 864, 413*
Rae, W. Fraser, *Life of Sheridan*, *iv. 74; Wilkes, Sheridan, Fox*, *iv. 511;* articles in *Athenæum* on *Junius' Letters*, *iv. 513*
Rag Fair or Rosemary Lane (now Royal Mint Street), *iv. 161*
Raikes, Thomas, *Personal Reminiscences*, i. 476; *v. 563; A Portion of the Journal, etc.*, *vi. 507*
Rainbow described, vi. 108
Rajna, Pio, iv. 280; *Ricerche sui Reali di Francia*, *iv. 309*
Ralph the rhymester, i. 326
Ralston, W. R. S., *Russian Folk-Tales*, *iii. 123*
Ramassieh (Alexandria), battle of, *ii. 108*
Ramazân, or Turkish Lent, ii. *134*, 137; iii. 96
Rambaud, M., *History of Russia*, *v. 563*
Ramsay, the artist, *vi. 496*
Ramsay, Chevalier, *vi. 303*
Ramsden, Rev. —, *i. 431*
Rangoni, Aldobrandino, *iii. 506*
Ranke, Leopold, *The Popes of Rome*, *v. 520*
Ransom and Morland, vi. 546
"Ranz des Vaches," v. 159
Raphael, Archangel, v. 281
Raphael, *ii. 437;* iv. 174; his "Transfiguration," vi. 548
Rapp, George, the harmonist, vi. 554
Rapresentatione di Abel et di Caino, La, *v. 264*
Raschid, iii. 441
Rasponi, Countess Clelia, iv. 547
Rasselas, *iii. 145*
Ravenna, *ii. 372;* iv. 237, 238, 243; v. 138; battle of, vi. 212
Ravenna, Cardinal of, *v. 516*
Ravenna, Guido Vecchio da Polenta, Lord of, *iv. 316*
Raven-stone (*rabenstein*), a German stone gibbet, *iv. 122;* v. 385
Ravignani, Benintendi de, Grand Chancellor, iv. 431
Rawlinson, Canon, *The Five Great Monarchies, etc.*, *v. 24, 107*
Rayet, Olivier, *Monuments de l'Art Antique*, *ii. 396*
Read, General Meredith, *Historic Studies in Vaud, Berne, and Savoy*, ii. 299, *303*, 307
Read, T., *i. 301*
Reade, Sir Thomas, *v. 544*
Rebeck, fiddle, ii. 53
Red Sea, the, vi. 122
Reeve, Henry, *Petrarch*, *ii. 351, 372; Greville Memoirs*, *vi. 451*
Reeves, John, *The Rothschilds*, *v. 574*
Reformadoes, vi. 404
Regent, Prince. *See* George IV.
Regnier, General of Saxons at Leipsic, *v. 553*
Rehnskjöld, Swedish General, *iv. 207*
Reichenbach, Falls of, *ii. 333*
Reichstadt, Napoleon François Charles Joseph, Duke of, v. *545*, 576; *vi. 590*
Reid, *vii. 32*
Reinagle, R. R., *ii. 226; iv. 425*
Rejected Addresses, i. *462*, 481, *485; iii. 55*
Rembrandt, vi. 502

Remember him, whom Passion's power, iii. 67
Remember thee! Remember thee! iii. xx, 59
Remembrance, i. 211
Remind me not, remind me not, i. 268
Renault, *iv. 454*
Rendlesham, Lord, *i. 471*
Renegado, renegade, ii. 488
Rennes, siege of, *v. 549*
Reply to some Verses of J. M. B. Pigot, Esq., on the Cruelty of his Mistress, i. xi, 53
Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics, iv. 178
Retz, Cardinal de, *Mémoires du, iv. 338; vi. 93, 94*
Retzsch, illustrations to Goethe's *Faust, v. 493*
Revanche, La, vii. 15
Revelation, ii. 271; iii. 432; iv. 102; *v. 499*
Revilliod, Gustave, ed. of *Advis, etc.*, iv. 5
Revue Arch., ii. 424
Revue des Deux Mondes, iv. 5
Revue de Paris, La, vi. 507
Revue Encyclopédique, vi. xx
Revue Historique, iv. 514
Reynolds, Frederick, *i. 306, 353; The Caravan; or, The Driver and his Dog*, i. 342; *Life and Times, i. 416*
Reynolds, Sir Joshua, *i. 389; Discourses, iv. 271*
Rheinfeld, battle of, *v. 372*
Rhianus, the Alexandrian poet, *iv. 566*
Rhigas, or Rigas, Constantine, ii. 199; *iii. 20, 194*
Rhine, the, i. 249, 353; vi. 418; Confederation of, i. 486
Rhodes, iv. 400; vi. 111
Rhœteum, *ii. 99*
Rhone, the, ii. 261, 300; *iv. 18, 26, 120*
Rialto (Rivo alto), Venice, ii. 331; iv. 165
Ribas, Admiral Josef de, vi. *313, 319, 359*, 366
Ribaupierre, General, vi. 352
Ricardo, David, *vi. 480*
Ricci's monument to Dante, *ii. 375*
Rich, Claudius James, *Memoir on the Ruins of Babylon, vi. 236*
Richard II., iii. 517; vi. 210
Richard III., iv. 391; vi. *392*, 570
Richards, Rev. George, *The Aboriginal Britons, i. 306, 376*
Richardson, *iii. 109*
Richelieu, Armand Emanuel du Plessis, Duc de, *Journal de mon Voyage en Allemagne*, vi. 264, *317*, 333, *340, 347, 358, 359*
Richelieu, Louis François, Duc de, Marshal of France, *vi. 333*
Richmond, Duchess of, *ii. 228*
Richmond, Duke of, *ii. 229, 230*
Richmond Hill, ii. 66
Ricimer, a Sueve, *ii. 390*
Ridge, S. and J., i. xi, xii, xiv, *234*
Ridgeway, bookseller, iv. 482
Ridotto, iv. 178, 180
Rienzi, or Rienzo (commonly called Cola di' Rienzi), Nicolas Gabrino di', ii. 414
Riese, *Varro. Satur. Menipp. Rel.*, ii. 92
Rigadoon, the, i. 491
Rimini, Francesca da (*née* da Polenta), iv. 316
Rimini, Malatesta da Verrucchio, Lord of, *iv. 316*
Rinaldo and Armida, vi. 34
Riots, O. P., at Covent Garden, *i. 347*
Rivington, F. and C., i. xii; their *Annual Register, q.v.*
Rivoli, battle of, *vi. 14*
Rizzo, Antonio, iv. 336
Roberts, William, *iv. 578*
Roberts, W. Rhys, *Longinus on the Sublime, vi. 26*
Robertson, James, *i. 192*
Robertson, J. L., *Burns' Selected Poems, iii. 449*
Robertson, Mary, i. 192
Robertson, Dr. William, *Charles V., iii. 309;* v. 471, *560*
Robespierre, iv. 476; *vi. 13, 14*

Robinson, H. Crabb, *Diary*, i. *337*, 475; ii. x, *74*; iv. 475, 478, 479, *492*, *512*, *538*, *556*; v. 199, 281, 470, *614*; *vi. 444*
Robinson, editor of *Morning Post*, *i. 358*
Robinson, Mrs., "Perdita" (*née* Darby), *The Mistletoe*, *i. 358*
Rocca, Giovane, ii. 523; vii. 50
Rochefoucauld, *Maximes*, ii. 307, *419*; *Réflexions*, iv. 552; vi. *144*, *246*, 303
Rochester, John Wilmot, Earl of, *Poems*, i. 218
Rodd, Thomas, *Ancient Ballads from the Civil Wars of Granada*, *iv. 529*, *530*
Roderick the Goth, ii. 89
Rogers, Samuel, Byron's withdrawal of *English Bards, and Scotch Reviewers*, i. 294; "a true poet," *i. 306*; *Recollections of the Table Talk of*, i. *329*, 429; *iv. 539*; *vi. 17*; Byron and Lord Carlisle, *i. 855*; *Pleasures of Memory*, i. 361; iii. 50, 207; *Italy*, ii. *329*, *343*, *353*, *372*, *376–378*, *407*; *iv. 539*; *v. 130*; Byron's opinion of, iii. 50; *Voyage of Columbus*, iii. 76; *Giaour* dedicated to, iii. 81; *Jacqueline*, iii. 319, 320, *323*; Byron's letters to, *iii. 545*; iv. 80; *vi. 83*, *173*; and Byron's *Dream*, iv. 31; first meeting of Byron and Sheridan at his house, iv. 69; Sheridan's appeal to, *iv. 73*; *Brides of Venice*, *iv. 166*; referred to in *Beppo*, iv. 183; translation of Zappi's *Sonetto*, *iv. 271*; Byron's verses on (*Question and Answer*), iv. 538; *Human Life*, *iv. 539*, *574*; at Sir George Beaumont's, iv. 570; in *Don Juan*, vi. 6; "I wished to learn the Art of forgetting," *vi. 17*; "Thou shalt not steal from," vi. 75; "have deserted," vii. 17; Lord Thurlow's *An Epistle to a Friend*, vii. 18–20
Roland, v. 553
Rolland (d'Erceville), M. le Président, *Recherches sur les Prérogatives des Dames chez les Gaulois sur les Cours d'Amours*, ii. 6; *Foscari*, *v. 130*
Rolliad, i. 294, *319*, *895*, *500*
Romaika, kerchief-waving dance, i. 492; vi. 151
Romance Muy Doloroso, iv. 529
Romanceros, the, ii. 47
Romanelli, Dr., ii. 175; vii. 11
Romanin, S., *Documentata Storia di Venezia*, v. 116, 117, 119, *121*, *144*, *171*, *172*, *178*, *179*, *195*
Rome, i. 376; ii. 312, 388; v. 158; vi. 348; siege and sack of, v. 471
Romei, Laodamia, *iii. 507*
Romeo and Juliet, *vi. 640*
Romilly, Sir Samuel, ii. 213; v. 181; vi. 17, 451
Romney, *i. 321*
Romuald of Salerno, ii. 473–476
Ronalds, Sir Francis, *iv. 505*
Ronco river, *vi. 212*
Ronda, mount, *ii. 54*
Roque, M., ii. 190
Ros, Georgiana, Lady de (Lennox), *Personal Recollections of the Great Duke of Wellington*, *ii. 229*
Rosa, *ii. 425*
Rosbach, battle of, iv. 334
Rosciad, i. 294
Roscoe, *Life and Pontificate of Leo Tenth*, *iii. 369*
Roscommon, Wentworth Dillon, 4th Earl of, i. 354
Rose and nightingale, iii. 86; v. 428, 612
Rose, George, Treasurer of the Navy, vii. 30; *Diaries, etc.*, *vii. 81*
Rose, Sir William Stewart ("Parthenopex Puff" of *Vivian Grey*), *Court and Parliament of Beasts*, *etc.*, iv. 156; *vi. 506*; vii. 55
Rosebery, Earl of, *iv. 163*; *Napoleon, The Last Phase*, *v. 647*; *Pitt*, *vi. 377*
Rosetta Stone, *ii. 108*
Ross, Sir John, *A Voyage of Discovery . . . for the purpose of exploring Baffin's Bay*, *vi. 51*

Rossberg, or Rufiberg, fall of the, iv. 97
Rosse, Sir Laurence Parsons, 2nd Earl of, *Defence of the Antient History of Ireland, vi. 337*
Rossetti, D. G., *Dante and his Circle, iv. 248; Dante at Verona, v. 562*
Rossi, Professor V., *iv. 309*
Rossini, *v. 562; vi. 586; Armida and Rinaldo, vi. 34; L'Italiana in Algieri, vi. 205*
Rostopchin, General, *i. 488*
Rothen, *iv. 97*
Rothschild, Baron Anselm (of Frankfort), *v. 573*
Rothschild, Baron Charles (of Naples), *v. 573*
Rothschild, Baron James (of Paris), *v. 573;* reprints *Le Mistère du Viel Testament, v. 207*
Rothschild, Baron Nathan Mayer (of London), *v. 573;* vi. 456
Rothschild, Baron Salomon (of Vienna), v. 573
Rousseau, J. J., i. 15; ii. *260*, 264–267; *v. 548;* vi. 303; *Confessions*, ii. *280*, 300, 302; iv. 53; *Julie, ou La Nouvelle Héloïse*, ii. *277*, *278*, 303; *iv. 18;* vi. 536; on the Ranz des Vaches, *v. 159*
Roux-Fazillac, M., *iv. 514*
Rovere, Francis Maria II., Duke of, ii. 498
Rowfant Library, *iv. 508*
Rowland, Junior, Alexander, *An Historical, Philosophical, and Practical Essay on the Human Hair, vi. 19*
Rowlandson's caricatures, *iv. 509*
Roxburgh Club, v. 200; reprints the *Chester Plays, or Mysteries, v. 207; vi. 551*
Royal Alexandra Theatre, Liverpool, *Manfred* at, iv. 78; *Sardanapalus* at, v. 2
Royal Amphitheatre, Westminster Bridge, iv. 203; *vii. 59*
Royal Caledonian Asylum, *iii. 415*
Royal Institution, *vi. 16*
Royalty Theatre, Goodman's Fields, *Don Juan; or, The Libertine Destroyed* at, *vi. 11*
Royston, Philip Yorke, Viscount, translation of Lycophron's *Cassandra, iv. 243*
Ruffin, Marshal, *i. 469; vi. 261*
Rufinus, the præfect, ii. 518
Rulhière, Claude Carloman de, *vi. 395; Anecdotes sur la révolution de Russie en l'année 1762; Histoire de l'anarchie de Pologne, etc.*, vii. 62
Rundell, Mrs., *Domestic Cookery*, vii. 57
Runic, Byron's use of the word, iv. 241
Rushton, Robert, ii. 26, *52;* vii. 6
Ruskin, John, *Stones of Venice, ii. 527; Modern Painters, iv. 18, 26*
Russell, Lord John, *ii. 352;* iv. 314; *Moore Memoirs*, iv. 587; v. 5, 280
Russia, her intrigues in Greece, v. 557
Russians *v.* Swedes, *iv. 207, 233;* "rushing from hot baths to snows," vi. 475; at Leipsic battle, vii. 23
Rustica (the Ustica of Horace), valley of, ii. 523
Rusticucci, Jacopo, *iv. 254*
Rycquius, Just., *De Capit. Roman. Comm.*, ii. 511, 512
Ryder, Mrs., as "Ida" in *Werner*, v. 324
Ryder, Richard, Home Secretary, vii. 13

S

Sabellicus, Marcus Antonius Coccius, *De Venetæ Urbis Situ Narratio, ii. 328; v. 179*
Sabina, Empress, *i. 493*
Sabio, Alonso el, *ii. 77*
Sackville, Lord George, *iv. 513*
Sacy, Silvestre de, *Notice du Libre d'Enoch, v. 302*
Sadducees, the, ii. 104
Sade, Abbé de, *Mémoires pour la*

Vie de François Pétrarque, ii. *350*, 479, *480*, 481
Sade, Hugo de, ii. *350*, 480
Sade, Laura de (*née* de Noves), Petrarch's Laura, ii. 350, 479
Sa'di, *The Gulistan, or Rose Garden*, *i. 353*; iii. 160
Sadler's Wells Theatre, *Werner* at, v. 324; *Don Juan; or, The Libertine Destroyed* at, *vi. 11*
Safety-lamp, Sir H. Davy's, vi. 51
Saick, a Levantine barque, iii. 252
St. Albans, Duke of, *iv. 541*
St. Aldegonde, i. 476
St. Angelo, castle of, ii. 439
St. Anthony, vi. 32
St. Augustine, *ii. 480*; *v. 209*; vi. 573; *De Civitate Dei*, *v. 235*; *Confessions*, vi. 28; *Epist.*, *vi. 168*; Black Canons of, *vi. 495*
St. Bartholomew, iv. 494; vi. 230
St. Bernard, Convent of, ii. 306
St. Christopher, of Paris, *vi. 93*
St. Domingo Island, ii. 90; *iii. 296*
Saint-Evremond, *vi. 246*
St. Francis of Assisi, vi. *32*, *33*, 273
St. Gingolph, ii. 304; *iv. 18*
St. Helena, v. 544
St. Honorius, ii. 35, 86
St. James of Compostella, *ii. 206*
St. Jean, Mount, ii. 293, 325
St. Jerome, vi. 28
St. John, i. 326
St. John, Knights of, *iv. 400*
St. Jules, Caroline Rosalie Adelaide (Hon. Mrs. George Lamb), *i. 301*; vii. 15
St. Lambert, ii. 300
St. Lorenzo, Church of, Florence, ii. *375*, 503
St. Mark's, Venice, horses, ii. 336; lions, ii. 471; bells, iv. 363; Doges buried at, *iv. 366*
St. Maurice, iv. 120
S. Niccolò in Carcere, Church of, Rome, ii. 437
St. Pantaleon, of Nicomedia, *ii. 389*
St. Peter's, Rome, ii. *376*, 440, *et seq.*; iv. 270
St. Petersburg, "that pleasant capital of painted snows," vi. 386
St. Preux, ii. *260*, 305
St. Sophia's, Constantinople, ii. 152, 176, 442
St. Thomas Aquinas, vi. 572
St. Ursula, *vi. 419*
St. Victor, Monastery of, iv. 4
St. Vincent, Lord, vi. 14
Sainte Croix, Guilhem de Clermont Lodève, Baron de, *Examen Critique, etc.*, *vi. 226*
Sainte-Palaye, De la Curne de, *Mémoires sur l'Ancienne Chevalerie*, ii. 6
Salakhora, *ii. 145*, *148*
Salam aleikoum! aleikoum salam! Moslem salutation, iii. 104
Salamanca, battle of, i. 496
Salamis, battle of, i. 458; iii. 91, 270, *273*; vi. 169
Salanſe, or Pisse-Vache, *ii. 883*
Sale, *Preliminary Discourse to the Koran*, *iii. 110*, *121*, *197*; translation of the *Koran*, vii. 9
Sale, Alberto dal, *iii. 506*
Salemenes, a character in *Sardanapalus*, v. 12
Salisbury, Countess of, ii. 7
Sallust, *Catilina*, *vi. 299*
Salsette frigate, *ii. 18*, *205*
Salt-mines, Poland, iv. 212
Saluces, Marquis de, v. 471
Salvator Rosa, vi. 502
Salviati, Lionardo, ii. *357*, 485
Salvo, Marquis de, *Travels in the Year 1806, etc.*, *iii. 4*
Samoïlovitch, president of the Eastern Ukraine, iv. 201
Samos, vi. 171
San Caetano, Ignatio de, *ii. 43*
San Liberatore alla Majella, Benedictine Monastery of, iv. 288
San Martin, General José de, *v. 556*
San Zanipolo, Church of, iv. 336
Sanadon, Père, *v. 567*
Sancho Panza, i. 490
Sandall, Prior William, vi. 496
Sandasarmū, of Cilicia, v. 4
Sandford, Francis, *History of the*

Coronation of James the Second, *iv. 504*
Sandford, Mrs., *Thomas Poole and his Friends*, *i. 437*
Sandi, Vettor, *Principj di Storia civile della Repubb. di Venezia*, iv. 326, 332
Sandwich, Lord, *vi. 267*
Sandys, translation of *Ovid*, *iii. 199*
Sanguinetto river, ii. 379, 507
Sansovino, F., *Venetia città nobilissima*, *iv. 166*, *390*
Sant' Anna, Hospital of, Ferrari, *ii. 365*; iv. 139, 141, *143*, *144*, *147*
Santa Croce, Church of, ii. 369, 374, 375, 490
Santa Maura (Leucadia), ii. 126, 178
Santi Giovanno e Paolo (or San Zanipolo), Church of, Venice, iv. 336
Sanudo, or Sanuto, Marin, *Vitæ Ducum Venetorum*, *ii. 475*; iv. 326, 331, *347*, *349*, *352*, *357*, *363*, *384*, *431*, *435*, *450*, *452*, *461*, *462*; v. 115, *134*
Sapienza, island of, iv. 356, 365
Sappho, ii. 125, 178; vi. 26, 139, *180*
Saracus, last king of Assyria, v. *107*
Saragoza, Augustina, Maid of, ii. 58, 91
Saragoza, siege of, ii. 58, 91, 94
Saratoga, battle of, *vi. 12*
Sardanapalus, *iii. 493*; v. 3–112, 115, 199, 203, 204, *243*, 279, 469; vi. 140, *461*, *538*; *vii. 77*
Sardi, *iii. 505*
Saronic Gulf, *ii. 362*
Sassi, the brothers, *ii. 389*
Satan, v. 201
Satanic School of Poetry, iv. 477, 481, 483; *v. 196*
Satibarzanes, the eunuch, *v. 72*
Satirist, *The*, i. *373*, *374*, 383; *vi. 69*
Saul, iii. 392
Saussure, Horace Bénédict de, *Essai sur Hygrométrie*, inventor of the cyanometer, *vi. 216*
Savage, Richard, *The Wanderer*, *iii. 261*
Savary, Marshal, *iii. 428*
Savelli family, the, *ii. 403*
Savini, Guido, *ii. 487*
Savioli, Conte Ludovico, *iv. 250*
Savoie, Louis de (wife of Louis XVIII.), *v. 498*, *566*
Savoy, Charles III., Duke of, *iii. 299*; iv. 4, 10
Savoy-Carignan, François Eugene, Prince of, *iv. 262*
Sawbridge, *vi. 100*
Saya, or basquiña, the outer petticoat, vi. 116
Sayer, Elizabeth Price, translation of Dante's *Il Convito*, *iv. 253*, *256*
Sayer, James, *Elijah's Mantle*, i. 294, *356*
Saxe, Count, *i. 107*
Saxe-Cobourg, Leopold of, *ii. 450*
Saxe-Weimar, Bernhard, Duke of, v. 371
Saxons, the, v. *371*, 553
Saxony, John George, Elector of, *v. 373*
Sbergo, or usbergo, *iv. 308*
Sbirri, Venetian policemen, iv. 383
Scalanova, Port, Asia Minor, iii. 252
Scaliger, J. J., v. 281, *302*
Scaligers, tombs of the, v. *561*, 562
Scamander river, ii. 182
Scanderberg, or Scander Bey (George Castriota), ii. 124, 173
Scarron, *vi. 246*
Sceptics, or Pyrrhonists, *vi. 379*
Schaffhausen, *ii. 383*
Schaffner, Alfred, *Lord Byron's Cain und Seine Quellen*, v. 200
Schaumburg, *v. 371*
Scheible, *Das Kloster*, vi. xx
Scheremetov, Count Boris Petrowitch, Russian General, vi. 307
Schiavoni, Giorgio, *iii. 368*
Schiller, iii. 503; *Armenian*, *or the Ghost-Seer* (*Der Geisterseher*), *i. 131*; ii. 342; *Bride of Messina*, iii. 150; *Wilhelm Tell*, *ii. 385*; *Piccolomini*, *iv. 566*
Schipper, Dr. J., *Englische Metrik*, iv. 239

Schlegel, Friedrich, ii. 472; iv. 237, 238, *241*, *242*; vii. 50
Schlegel, J. S. B., *Tagebuch, etc.*, *vi. 605*
Schlick, M., *Corr. of*, iv. 470
Schoene, A., *v. 107*
Schroepfer, Johann Georg, *vi. 605*
Schultz, Hans, *Der Sacco di Roma*, *v. 520*
Schumann, R., Music to Byron's *Manfred*, iv. 78
Schuyler, Eugene, *Peter the Great*, iv. 203, 207, *233*
Scio island, iii. 252
Scipio Africanus, *i. 493*; ii. 371, *389*, *459*, 496; (II.), *v. 512*
Scipio Barbatus, *ii. 389*
Scipio, Lucius, *ii. 389*
Scipio, Metellus, *iv. 234*
Scipios, tomb of the, ii. 389
Scmelet, W., *iii. 160*
Scorpion, The, iii. 107
Scotland, vi. 405
Scots Magazine, iv. 139; v. 329, 470, 540
Scott, John, iii. 532, 535; iv. 472
Scott, Sir Walter, *i. 303*, *305*, *306*, *331*, 384; vi. 6; *The Wild Huntsman, i. 117*, *317*; mentioned in *English Bards, and Scotch Reviewers*, i. 309–312, 319, 337, 369; *Lay of the Last Minstrel*, i. 309, 310; *iii. 472*; vi. 406, 458, 560; contributes to Monk Lewis' *Tales of Wonder, i. 317*, *318*; *The Fire King*; *Glenfinlas*; *The Eve of St. John*; *Frederick and Alice, i. 317*; *Marmion*, i. 310, 371; *ii. 360*; *iii. 474*; *iv. 13*; *v. 542*; vi. 426; *Fortunes of Nigel, i. 351*; in *Hints from Horace*, i. 395, 419; his amanuensis, W. H. Weber, *i. 396*; *Antiquary, i. 413*; *iv. 524*; *v. 377*; and Ballantyne, *i. 435*; *The Vision of Don Roderick, i. 436*; ii. 4, *51*, *88*, 89; *Border Minstrelsy*, ii. 4, 295; *Young Lochinvar, ii. 70*; Nossa Señora da Peña, ii. 86; *Sir Tristrem*, ii. 203; reviews *Childe Harold* in *Quarterly Review*, ii. 213, 315, *325*; iv. 6; *Lord of the Isles, ii. 244*; *The Dance of Death*, ii. 292; *Field of Waterloo*, ii. 292; iii. 434; *vi. 236*; the "Ariosto of the North," ii. 311, 359; *Tales of a Grandfather, ii. 337*; *vi. 12*; *Lady of the Lake, ii. 347*; Byron accused of copying, *iii. 128*; octosyllabic verse, iii. 224; *The Corsair, iii. 225*; Byron's present of a silver urn, *iii. 301*; Coleridge's *Christabel*, iii. 443, *472*; Byron and Wordsworth, iii. 533; reviews *Prisoner of Chillon* in *Quarterly Review*, iv. 6; article in *Q. R.* on *The Dream, iv. 87*; on *Darkness, iv. 42*; on Coleridge's imagination, *ibid.*; on *Churchill's Grave, iv. 46*; referred to in *Beppo*, iv. 183; *Tales of my Landlord*, iv. 284; *Life of Napoleon Buonaparte, iv. 456*; *v. 546*; *vi. 418*; *Guy Mannering, iv. 566*; meets Byron frequently in society, iv. 570; *Memoirs of the Life, etc.*, iv. 570, *585*, *587*; *The Search after Happiness, iv. 574*; Lydia White's death, *iv. 587*; on *Cain* and its dedication, v. 204, 205, *206*; *Waverley*, v. 209; *vi. 272*, *404*; on Byron and Alcibiades, v. *486*; on *Don Juan*, vi. xix; edition of Dryden's *Works, vi. 178*; Byron's letters to, *vi. 178*, *186*, *405*, *479*; on Byron's features, *vi. 360*; *Letters on Demonology and Witchcraft, vi. 380*, *491*; *The Abbot, vi. 440*; "reigned before me," vi. 444; "my *buon camerado*," vi. 459; his use of "gynocracy," *vi. 478*; *Journal, vii. 25*
Scott, William, *i. 436*
Scourge, The, i. 374
Sea-coal (Newcastle coal), vi. 503
Sea-sickness, remedies for, vi. 84
Seale, John Barlow, *An Analysis of the Greek Metres, etc.*, i. 59
Searment, cercloth, or searcloth, ii. 154

Seaton, R. C., *Sir Hudson Lowe and Napoleon, v. 544*
Sebastiani, General François Horace Bastien, ii. 89, 200
Sedition Bill, iv. 511
Segati, Marianna, *iv. 214*
Segovia, Cardinal of, *iii. 369*
Segur, Louis Philippe, Comte de, *vi. 314*
Selictar, sword-bearer, ii. 149
Selim II., Sultan, *vi. 259*
Selim III., *ii. 207*
Sellers, E., *ii. 432*
Sellis (Sélis), Duke of Cumberland's valet, *vii. 31*
Semiramis, v. 14, 15, 19–21, 23, 36, 50, 58, 79; vi. 235, 236
Sénebier, Jean, *Histoire Littéraire de Genève*, iv. 3, 11
Seneca, v. 3, *543; De Irâ*, vi. 292
Senger, Richard, *Die beiden Foscari*, v. 119, *121, 135, 183*
Senhouse, Humphrey, iv. 475
Sennacherib, iii. 404; v. 4, *24*
Separation, the, iii. xx
Septemberers, Septembriseurs, vi. 595
Septimius Severus, ii. *408*, 511, 520; *v. 542*
Seraphim, the, v. 228
Serassi, *La Vita di Tasso*, ii. 485, *498*
Serenissima Signoria (Venice), *iv. 345*
Servan, Joseph, *vi. 13*
Servetus, i. 417
Servius, *ii. 133*
Servius Sulpicius, ii. 362
Sesostris, v. *405*, 543
Sestos, iii. 13
Seven Towers, the, vi. 260
Severus, Sulpitius, *ii. 133*
Sévigné, Madame de, *i. 402*
Sévigné, M. de, *i. 402; vi. 246*
Seville (Hispalis of the Romans), ii. 52, 63, 93; vi. 15
Sextilius, Governor of Carthage, *iv. 251*
Sforza, Cardinal Ascanio, *iii. 367*
Sforza, Ludovico, *iv. 13*
Sgricci, Signor, ii. 492
Shadwell, Lancelot, Vice-Chancellor, v. 203
Shadwell, *Libertine*, vi. xvi, *4, 11*
Shaftesbury, Earl of, *vi. 482*
Shakespeare, i. 29, 37, *88, 193*, 289, 345, 399; ii. xiii, *217*; iii. 51, 52; iv. 325, 326; v. 3, *28, 339*; vi. 174; compared with Byron, *v. 205*; his use of "shook," *v. 135*; of "skirred," *v. 163*
Sharp, Richard, "Conversation," iv. 570; "Kit-Cat," vi. 511
Shaving, "a daily plague," vi. 522
Shee, Sir Martin Archer, i. 365
Shelley, P. B., *ii. 115*; translation of *Plato's Epitaph, i. 19*; letter from Byron, i. 293; witnesses Lewis' will, *i. 318*; *Peter Bell the Third, i. 416*; *Queen Mab, ii. 13*; *v. 75, 234, 237, 257, 258, 268*; Byron's Albanian song, *ii. 145*; Third Canto of *Childe Harold*, ii. 211, 315; Wordsworth as preached by, ii. *219*, 311; *Feelings of a Republican on the Fall of Bonaparte, ii. 227*; "the only important calumny," *ii. 248*; *iv. 63*; his companionship, *ii. 258*; iv. 82; *Adonais, ii. 260, 271*; *iii. 137*; *vi. 401, 446*; *Letters from Abroad, etc.*, ii. *305, 306*, 307; his "delicate spirit," ii. 315; *Prometheus Unbound, ii. 325, 417*; v. 281; *Lines written among the Euganean Hills, ii. 338, 343*; *Julian and Maddalo, ii. 349*; "a very decent dungeon," *ii. 355*; *Hellas*; *Ode to Liberty*, ii. 402; *Poetical Works, ii. 407*; the Castle of Chillon, iv. 3, *18*; *Revolt of Islam, iv. 38*; *v. 603*; translation of Calderon's *El Mágico Prodigioso*, iv. 81; *To a Skylark, iv. 96*; on *Manfred* and incest, iv. 100; *Prince Athanase*; *The Woodman and the Nightingale*; *Ode to the West Wind*, iv. 239; *Cenci, iv. 367*; the entry in the travellers' album at Montanvert,

iv. 475; on *Cain*, v. 204; Greek choruses, v. 281; *Prose Works*, v. 331; his death, v. 469; on *The Deformed Transformed*, *ibid.*; *May-Day Night*, v. 470; on *Don Juan*, vi. xix; his mystical affinities and divagations, *vi. 188*; on Croker's review of Keats, *vi. 446*; in Pisa with Byron, *vii. 78*
Shelley, Mrs. P. B., *ii. 145, 305*; iv. 320, 570; her transcript of:—*Werner*, v. 331; *The Deformed Transformed*, *v. 474*; *Age of Bronze*, v. 537; *Don Juan*, *vi. 268, 269, 272, 274, 310, 373*
Shenstone, William, *Poetical Works*, iii. *41*, 59
Sheppard, v. 199
Sheridan, Charles, *iv. 74*
Sheridan, Mrs. Frances (*née* Chamberlaine), *Nourjahad*, *etc.*, *vii.* 33
Sheridan, R. B., i. *306*, *317*, *343*, 500; *iii. 45*, *61*, *545*; iv. 561; vi. 450; *The Critic*, i. *343*, 383; *iv. 73*, *75*; v. 113; vi. 537; *Pizarro*, i. 344, *489*; *iv. 73*; *The Rivals*, *i. 431*, *494*; *ii. 334*; iv. *72*, 514; *vi. 258*; his doggerel on Brunck, *i. 490*; *Lines on Waltzing*, *i. 499*; "ere Brinsley ceased to write," iii. 53; *Monody*, *etc.*, iv. 69–75; Byron's first meeting with, iv. 69; *The Scheming Lieutenant*; *The Duenna*, *iv. 72*; his Begum and Warren Hastings speeches, iv. 72, *75*; *A Trip to Scarborough*, *iv. 73*; *A School for Scandal*, *iv. 73*, *75*, *338*; *Monologue on Garrick*, *iv. 75*; contrasted with Brougham, iv. 195; his pasquinade on Wilkes, *iv. 511*
Sheridan, Thomas, *iv. 74*; *Bonduca*, *i. 343*
Sherwood, *Southey* v., v. 204
Sherwood Forest, *vi. 495*
Sherwood, Neely, and Jones, i. 478; *iii. 256*; iv. 482
"Ship of the desert," camel or dromedary, v. 606
Shipwreck, description of a, vi. 88–101
Shiraz, iii. 182
Shirley, Sir Anthony, *iii. 105*
Shooter's Hill, vi. 424, 429
Shtcherbatof, Princess, *vi. 389*
Shyness, Byron's, i. 207
Siddons, Mrs. (Sarah Kemble), i. 46, 344, *345*; iii. *61*, 52; *iv. 338*
Sidney, wreck of the, *vi. 95*
Sidney, A., *Discourses concerning Government*, *ii. 504*
Siege of Corinth, ii. *113*, 288; iii. 449–496, *508*; *iv. 227*, *230*, *423*; v. *163*, 326, *503*, *626*; *vi. 111*, *332*, *382*
Siegendorf, Count (F. Kruitzner), v. 327
Siena, Bindo Borrichi da, *iv. 248*
Sierke, Dr. Eugen, *Schwärmer und Schwindler*, *vi. 605*
Sierra Morena, ii. *64*, 55, 91
Sigeum, *ii. 99*; Cape, vi. 204
Sigismund, king of Burgundy, *iv. 120*
Signori di notte, Venetian police, iv. *383*, 427, 467
Silius Italicus, *Pun.*, *ii. 379*
Silver and Co., De, printers, i. 452, 453
Simar, or cymar, a shroud, iii. 143
Sime, J., *Sir Francis Ronalds*, *F.R.S.*, *and his Works in connection with Electric Telegraphy*, *iv. 505*
Simeon, Rev. Charles, i. 417, *421*
Simon Magus, ii. 513
Simoon, the, iii. 99; vi. 198
Simpliciad, *The*, i. 294, *316*
Simplon, the, vi. 394
Sinsariskim (Assyria), v. 4
Siria, the bitch-star, vi. 505
Sirocco, the, ii. 48; iii. 9
Sisi, Porta, *vi. 219*
Sismondi, J. C. L. Simonde de, *Histoire des Républiques Italiennes du Moyen Age*, *iii. 235*; iv. 332; v. 115, *138*, *196*; *vi. 199*, *461*
Sisyphus, i. 329; vi. 538
Sitwell, Lady, iii. 381

Sixtus V., Pope, *ii. 384, 411; iv. 271*
Skeat, Rev. W., *Complete Works of Chaucer*, iv. 239
Skeffington, Sir Lumley St. George, *The Maid of Honour; The Mysterious Bride; The Sleeping Beauty*, i. *306*, 345, 346
Sketch, A, iii. xix, 499, 540; *iv. 64; vi. 22*
Slave-market, Constantinople, vi. 216
Slavery, abolition of, *vi. 549*
Sleep, iv. 33; vi. 123
Sligo, Lord, iii. 75, 441
Slowacki, J., iv. 203
Smalkeld articles, v. 520
Small-pox and vaccination, vi. 50
Smaragdus, the Exarch, *ii. 410*
Smedley, *Sketches from Venetian History, ii. 329; iii. 455; iv. 363*; v. 115
Smiles, Dr. Samuel, *Memoir of John Murray, i. 310*; ii. *327*, 359; iii. *98*, 217, *313*, 320, 443, *488*, 499, *519*; iv. 3, 139; v. 203; *vii. 47, 57*
Smith, Alexander, able seaman on the *Bounty* (John Adams of Pitcairn Island), v. 583, *588, 605, 623*
Smith, Miss Araminta, vi. 443
Smith, Horace and James, *Horace in London, i. 462, 465; Rejected Addresses*, i. 481; *iii. 55*
Smith, John Spencer, Minister to Turkey, *iii. 4*
Smith, Mrs. Spencer ("Florence"), ii. xvii, *75, 110, 118*; iii. 4
Smith, Rev. Sydney, i. *302*, *306*, 336; "twelve-parson power," vi. 410; *Peter Plymley's Letters*, vi. 596
Smith, William, M.P. for Norwich, *iii. 488*; iv. 482, *516*, 578; *vi. 175*
Smith, Sir William, *Classical Dictionary, ii. 156; Dictionary of Greek and Roman Antiquities, ii. 424; Dictionary of the Bible, iv. 499*
Smith, Admiral Sir Sidney, *iii. 4*
Smollett, *History and Adventures of an Atom, ii. 40; Humphry Clinker*, ii. 203; *Roderick Random*, vi. 210
Smyth, Sir Harry, *vi. 153*
Smyth, Professor William, *English Lyrics, i. 372*
Smythe, *i. 306*
So we'll go no more a-roving, iv. *411*, 538
Soane, Sir John, Museum in Lincoln's Inn Fields, iv. 141
Sobieski, John, king of Poland, iii. 458
Social War, B.C. 88, *iv. 251*
Société d'Histoire, etc., de Genève, iv. 5
Société Impériale d'Histoire de Russie, vi. 317, 340
Society Islands, the, v. 583
Socrates, i. 458; ii. 101, 103; iii. 271; *iv. 253*; v. 485; vi. 267, 303, 483, 548, 567, 568, 610
Sodom, apple of, ii. 294
Soignies, wood of, ii. 293
Soissons, Bishop of, *ii. 337*
Solano, Marquis of, Commander-in-Chief at Cadiz, ii. 77, 93
Solerti, Angelo, *Vita di Torquato Tasso*, ii. 355-357; iv. 144-146
Soliloquy of a Bard in the Country, i. 217
Solitude, ii. 116, 272, 457; vi. 234
Sollikoff, *vi. 370*
Solomon, vi. 303
Solon, iv. 438
Solyman, ii. 201; vi. 259
Somerset, Duchess of, *i. 343; vi. 417*
Sonetto di Vittorelli, iii. xix; iv. 535
Song, i. 262
Song for the Luddites, vii. 42
Song of Saul before his Last Battle, iii. 393
Song of Solomon, v. 491
Song to the Suliotes, vii. 83
Sonnet on Chillon, ii. 214; iv. 7
Sonnet on the Nuptials of the Marquis Antonio Cavalli with the Countess Clelia Rasponi of Ravenna, iv. 547

Sonnet—To Geneva, ii. 67, 70, 71, 390
Sonnet to Lake Leman, iv. 53
Sonnet to the Prince Regent (on the repeal of Lord Edward Fitzgerald's forfeiture), iv. 548
Sophia, Princess, *vi. 18*
Sophia, Tzarina, iv. 202
Sophie of Russia, Princess, *vi. 425*
Sophocles, *iv. 264; Ajax, vi. 172*
Sophron, *Mimes*, i. 414
Soracte, ii. 386, 388
Soranzo, Marco, iv. 384
Sotheby, William ("Botherby"), iv. 182, 569, 570; vi. 75; *Saul*, i. 362; vii. 59; *Oberon*, i. 362; *iii. 263; v. 496; Ivan, iii. 280; iv. 338;* vii. 48; *Five Unpublished Tragedies, iii. 280;* iv. 578, 584; vii. 48, 70; *Constance de Castile, iii. 348;* "a bore," iv. 580; *The Blues*, vii. 17; *Orestes; The Death of Darnley*, vii. 48; *Farewell to Italy; Occasional Poems*, vii. 52; "sate sweating behind her," vii. 61
Sotheby, Wilkinson, and Hodges, iii. 537
Soudan, *vi. 474*
Soult, *ii. 51*, 77
South, Dr., vi. 128
Southcott, Joanna, *Book of Wonders*, iv. 497; vi. 176, 452
Southey, Robert, *i. 331, 443; ii. 56;* iii. 402; *v. 613, 614;* vi. 166; *The Devil's Walk, i. 31; vii. 21; Letters from Spain, i. 44; ii. 43; Letters, Life, and Correspondence, i. 303, 344, 359, 396;* ii. 34, 87; iv. 225, 476, 482; vi. 3, 4, 175, 350; "notable remarks on," *i. 305;* "Southey's epics cram the creaking shelves," i. 307; "soaring," i. 308; *Epics of the Ton* on, *i. 311;* "the Ballad-monger," i. 313; *Thalaba*, i. 313, 434; *iii. 121, 472; iv. 24; Joan of Arc*, i. 313, 437; *Madoc*, i. 313, 314, 437; vi. 215; *The Old Woman of Berkeley*, i. 315, *317;* on Hayley, *i. 321; iv. 244;* on *Pizarro, i. 344; Life of Henry Kirke White, i. 363;* iv. *521*, 522; his followers, Lamb and Lloyd, *i. 368;* "his teeming muse," i. 369; his epic bathos, *i. 403;* "sink to Southey's level in a trice," i. 404; *Curse of Kehama*, i. 435, *436;* v. *271*, 281, 469; vii. 48; *History of the Peninsular War*, ii. *45*, 91, 92, 94; *Roderick, ii. 46; iii. 477, 496; v. 565; Poet's Pilgrimage to Waterloo, ii. 227, 234, 235;* iv. 521; *Funeral Song for the Princess Charlotte of Wales, ii. 450;* on vampires, iii. 123; *Carmen Triumphale*, iii. 217; vii. 39; *The Doctor, iii. 488; Wat Tyler, iii. 488;* iv. 477, 481, 482, 521; *English Eclogues, iv. 47; The Inchcape Rock, iv. 498;* Byron's quarrel with, iv. 475-485; *Vision of Judgment*, iv. 475, 476, 478, *489, 491, 495, 497*, 508, *512*, 522, *524; v. 196; Elegy on H. Martin*, iv. 477, 482; *Essays Moral and Political*, iv. 479, 482; *vi. 176;* his "quartos," iv. 516; Byron on his appearance, iv. 520; *The Pious Painter, iv. 520; Battle of Blenheim*, iv. 521; *Life of Wesley, and Rise and Progress of Methodism*, iv. 522; *Common-Place Book, iv. 529; Chronicle of the Cid, ibid.;* "renegade," iv. 578; his indictment of the Satanic School, *v. 196;* on the "Byron Head," Castle Street, v. 203; *Don Juan* dedicated to, vi. 3; "so quaint and mouthy," vi. 74; *Epilogue to the Lay of the Laureate*, vi. 80; Coleridge's eulogy of, *vi. 168;* his marriage, vi. 175; *March to Moscow, vi. 307;* Byron's abuse of, vi. 403; "turncoat," vi. 444; "rogue Southey's gander," vi. 445; *Omniana, vi. 576;* "Who shot the arrow?" vii. 76
Southey, Herbert, *iv. 485*
Southey, Mrs. Robert, *iv. 521*

Southey v. *Sherwood*, v. 204
Southwell, vii. 1, 8
Southwell Minster, *i. 119*
Spagnoletto, vi. 502
Spain, i. 469; revolution in, v. 537, 538; vi. 456; royalist reign of terror in, v. 558; the Inquisition in, *ibid.*
Spalding, Lieut.-Colonel, *Suvóroff*, *vi. 320, 321, 370*
Spanish women, their style of beauty, ii. 59
Sparamizus, the eunuch, *v. 11*
Sparks, Jared, *Works* of Benjamin Franklin, *v. 554*
Sparta, iii. 21
Spartans, ii. 195
Spectator, *ii. 133*; iii. 98; *vii. 57*
Spelman, *iv. 445*
Spence, Rev. Joseph, *Observations, Anecdotes, and Characters of Books and Men*, *vi. 303*; vii. 52
Spence, Thomas, *vi. 265*
Spencer, General, ii. 93
Spencer, William, *iv. 580*
Spenser (*Faërie Queene*), i. 395; ii. x, 4, 5, *17, 40, 71, 72, 101, 139, 146*; iii. 224, *474*; *vi. 592*
Spercheus, a river-god, v. 488
Sperone Speroni, ii. 498
Spinola, Ambrogio, Marchese di, *iv. 262*
Spinther, Lentulus, *ii. 405*
Spurious verses, attributed to Byron, iii. xx, xxi
Spottiswoode, William, the mathematician, vii. 56
Staël, Madame de, i. 494; *vi. 70; Corinne, ou L'Italie*, ii. *424*, 490, 503; *iv. 413*; *vi. 71, 541*; vii. 32; *De L'Allemagne*, *iii. 164*; vi. 168; vii. 32; on *Fare Thee Well*, iii. 534; on Byron's *Sonnet to Lake Leman*, iv. 53; attempts to reconcile the Byrons, *iv. 63*; quizzed by Sheridan, *iv. 75*; on Goethe's *Werther*, *iv. 341*; "the Begum of Literature," iv. 570; *Considérations sur la Révolution Française*, vii. 49
Staines, Sir Thomas, v. 582
Stamboul, i. 378; ii. 152, 194
Stamp Acts, *v. 560*
Stanhope, Colonel, *iii. 272*; *vii. 86*
Stanhope, Lord, i. 452, *457, 471*; ii. 299; *Life of Pitt*, *iv. 503*
Stanislaus of Poland, iv. 202
Stanley, Dean, *Life of Arnold*, *v. 224*
Stanzas, iv. 549; vii. 70
Stanzas composed during a Thunderstorm, iii. *4*, 7
Stanzas for Music, iii. 413, 423, 426, 435, 438; *iv. 91, 147*
Stanzas to a Hindoo Air, iv. 563
Stanzas to a Lady, on leaving England, i. 285; *ii. 18, 29*
Stanzas to a Lady, with the Poems of Camoëns, i. 78
Stanzas to Augusta, *ii. 247, 248, 271*; iii. 544; iv. 54
Stanzas to Jessy, i. 234
Stanzas to the Po, iv. 545
Stanzas written in passing the Ambracian Gulf, *ii. 128*; iii. *4*, 11
Stanzas written on the road between Florence and Pisa, iv. 562
Star, The, iii. 534
Stasicrates the architect, *vi. 479*
Statesman, The, *i. 319*
Statius, *Thebaidos*, ii. 189
Staubbach, *ii. 388*; iv. 81, 82, *119, 124*
Steno, Michele, iv. 333, 345, 349, 463
Stefanovíc, Vuk (Wuk Stephanowitsch), *Narodne Srpske Pjesme; Chants Populaires des Servics*, iii. 188
Steinmetz, Adam, *v. 175*
Stephani, *ii. 446*; *Thesaurus*, *iv. 113*
Stephen, Leslie, *iv. 513*
Sterne, *Tristram Shandy*, ii. 176; *vi. 487*; *Sentimental Journey*, *vi. 214*
Sternhold and Hopkins, v. 279
Sternhold, Tom, vii. 39
Stevens, John, continuation of Dugdale's *Monasticon*, v. 200, *207*
Stevenson, Sir John, *iii. 423*

Stewart, Dugald, *Philosophical Essays; Outlines of Moral Philosophy, vi. 63*
Stewart, George, midshipman on the *Bounty* ("Torquil" of *The Island*), v. 583, 584; short account of, *v. 605*
Stewart, Peggy, *v. 605*
Stickles, John, *i. 417*
Stilicho, *ii. 390*
Stillingfleet, Benjamin, *iv. 573*
Stirling, Edward ("Vetus"), vii. 28
Stoics, "men without a heart," vi. 225
Stole, a long loosely-flowing robe, ii. 101
Stonehenge, vi. 434
Stott, Robert ("Hafiz"), i. *306*, *308*, 352, 357, *358*, 370; ii. 139
Stout, Captain Benjamin, of the American ship *Hercules*, *vi. 89*
Strabo, ii. 173, 178, 196, 204, *512*; *v. 497*; *vi. 116*, *122*; *Rerum Geog.*, *v. 21*, *24*, *542*
Strahan, William, publisher of Johnson's *Dictionary*, Gibbon's *Decline and Fall*, Cook's *Voyages*, etc., vii. 56
Stralenheim, Baron, v. 327
Strangford, Percy Clinton Sydney Smythe, 6th Viscount, *Poems from the Portuguese by Luis de Camoëns*, i. *78*, *305*, 320, 370
Stroganoff Collection, St. Petersburg, *ii. 446*
Strutt, Joseph, *Sports and Pastimes*, *vi. 471*
Stuart, editor of *Morning Post*, *i. 31*
Stuart, Daniel, editor of *Courier*, *i. 422*
Stuart, *Personal Reminiscences of the late Miss*, *i. 423*
Stuart, Princess Annabella (Countess of Huntly), *i. 173*
Stumpf, De, *Chroniques des Ligues*, iv. 4
Styx, river, vi. 184
Substitute for an Epitaph, vii. 11
Suetonius, ii. 298, *409*, 488; *iv. 270*; *Vitæ C. Julius Cæsar*, ii. *397*, *434*, 509; *v. 484*; *vi. 181*, *276*, *575*; *Vit. August.*, ii. 488, 509, 518; *Vit. Tiberii*, ii. 488; *De XII. Cæsaribus*, *iv. 124*, *445*; *vi. 174*; *Opera Omnia*, *v. 501*; in Tiberium, *vii. 36*
Suicide, vi. 265, 517
Suleyman Aga, ii. 205; *v. 558*
Suli, district of, ii. 126, 141; vi. 171
Suliotes, the, ii. 129, 146, 180; vii. 83
Sulla, *iv. 251*; vi. 348
Sulpicius Servius, ii. 362
Sulpitius Severus, *ii. 133*
Sun of the Sleepless! iii. 399
Sunday News, ii. 535
Sunium, vi. 172
Supernaculum, v. 354
Superstition, ii. 128
Surrey, Henry Howard, Earl of, iv. 239
Surrey Institution, *iv. 575*; *vi. 12*
Surrey Theatre, vii. 59
Surtees Society, *v. 207*
Sussex, Duke of, *vi. 590*
Suwarrow (Suvóroff, Suwarof, Souvarof, Souwarrow), Field-Marshal Aleksandr Vasilievitch, vi. *14*, 222, 304, 315, 316, *317*, 319, 320, 322–326, 370, 393
Swedes, *v.* Russians, *iv. 207*, *238*; Bohemia evacuated by the, *v. 371*
Swift, Dean, i. 397, 414, 418, 419; *ii. 78*; *iv. 342*; vi. *142*, 303; *Tale of a Tub*, iv. 484; *The South Sea Project*, *v. 159*; *The Journal of Stella*, *vi. 157*; *Corinna*, *vi. 454*; *Letters*, *vi. 528*
Swimming, Byron's feats of, *ii. 461*
Swinburne, A. C., *Marino Faliero, a Tragedy*, iv. 329, *367*; *Selections from the Works of Lord Byron*, vi. xvi, xx
Swine Green, Nottingham, *vii. 1*
Swinton, Hon. Mrs. J. R., *A Sketch of the Life of Georgiana, Lady de Ros*, *ii. 229*
Swiss Tour, Journal of Byron's, *iv. 95*, *107*

Sylla, ii. 166, 392 ; iii. 308 ; *iv. 179*
Sylvester, John, *vi. 7*
Symonds, J. A., *Renaissance in Italy, ii. 355, 356 ;* iv. 280, 281, *289 ; Memoirs of Count Carlo Gozzi, ii. 339 ;* translation of *Life of Benvenuto Cellini, v. 516, 518, 521 ;* "Evening, all things thou bringest," *vi. 180*
Symonds, bookseller, iv. 482
Sympathetic Address to a Young Lady (*Lines to a Lady Weeping*), iii. 45
Symplegades, the Cyanean, ii. 456, 525 ; v. 573 ; vi. 129 ; *vii. 10*
Syncellus, Georgius, *Chronographia*, v. 281, *302*
Syracuse, battle of, ii. 341
Syri *Sententiæ, ii. 420*
Syrius, Publius, *i. 414*

T

Taborite, or Hussite, Crusade, *v. 549*
Tacitus, *Annales*, ii. *242*, 293, *375, 409 ; Histor.*, ii. 294, 299 ; *Agricola, iii. 198*
Tact, vi. 63
Tænaron, Cape, *ii. 193*
Tagus, river, ii. 31
Tahiri, Dervish, ii. 175, 176 ; iii. *134*, 450
Tahiti, v. 582–584, *588*
Tahiti, Queen of, *ii. 7*
Talavera, battle of, ii. xi, *89*, 49, 50, 89
Tales, vi. xv
Tales of a Grandfather, ii. 337 ; vi. 12
Tales of my Landlord, iv. 284
Talfourd, v. 114
Talleyrand, *v. 573 ; vi. 507*
Talleyrand, Dorothée, Duchesse de, *vi. 417*
Talleyrand, Edmond de Talleyrand Périgord, Duc de, *vi. 417*
Talus, the slope or inclination of a wall, vi. 343
Talvi, *Languages and Literature of the Slavic Nations, iii. 188*
Tambour, Turkish drum, iii. 160
Tambourgi, drummer, ii. 146
Tamerlane, iii. 312 ; v. 489
Taming of the Shrew, vi. 297
Tappa-cloth, or gnatoo (Tonga), v. 600
Tarentum, Duke of, vii. 24
Tarik, ii. 89
Tarkū (Tirhakah), king of Ethiopia, v. 4
Tarleton, General, i. 479
Tarpeian Rock, ii. 413
Tarquins, the, iv. 334
Tarragona, British Consul, *iii. 13*
Tarsus, v. 23
Tasso, Cornelia, *iv. 146*
Tasso, Torquato, i. 313 ; *iv. 265 ;* vii. 52 ; *Gerusalemme Liberata, i. 312 ;* ii. *133, 143, 246, 329*, 467, 485 ; iii. 215, *362 ; vi. 84 ; Rinaldo, i. 398 ;* "In Venice Tasso's echoes are no more," ii. 329 ; "Thy choral memory of the Bard divine," etc., ii. 342 ; "their glory and their shame," ii. 355 ; "Peace to Torquato's injured shade," ii. 358 ; Boileau *v.*, ii. 484 ; and the Cruscans, ii. 485 ; *Sonnet, iii. 417 ; The Lament of*, iv. 139–152, 237
Tattersall, Rev. John Cecil ("Davus"), i. 97, 98
Tauchnitz, *ii. 335*
Taurida Palace, St. Petersburg, *vi. 386*
Tavell, Rev. G. F., i. 406
Taylor, Thomas, translation of the *Periegesis Græciæ, iv. 109, 566*
Tcharacovista valley, ii. *132*, 182
Tchocadar, Turkish attendant, iii. 176
Telemachus, ii. 118
Telemachus, an Eastern monk, ii. 520
Tellez, Gabriel (Tirso de Molina), *El Burlador de Sevilla y Convidado de Piedra*, vi. xvi
Temenos, *ii. 132*
Tempe, ii. 129, *384*
Tempest, The (Shakespeare), ii. 213 ; *v. 478 ;* vi. 428

Tempest, The (spurious), iii. xx
Temple, Lord, *iv. 510*
Teniers, vi. 502
Tennyson, Lord, *Palace of Art, ii. 123; Break, break, break, ii. 126; In Memoriam, ii. 461; vi. 516; Locksley Hall*, iv. 43, 319; "Of old sat Freedom on the Heights," *iv. 196; Ode on the Death of the Duke of Wellington, iv. 501; Locksley Hall, Sixty Years After, vi. 180*
Tenorio, Don Juan, vi. xvi
Teos, birthplace of Anacreon, *vi. 171*
Tepeleni, ii. 134, 174, 202
Terence, i. 480; *Andrea*, vi. 484; *Eun., vi. 598*
Terentia, wife of Tully, *iv. 253*
Terentius Varro, M., ii. 92; *iv. 253; Rerum Rusticarum, vi. 348*
Tereus, *iv. 267*
Terni, the Cascata del Marmore of, ii. 383
Terpsichore, i. 483
Terrick, Richard, Bishop of London, *ii. 108*
Terry, Ellen, as "Josephine" in *Werner*, v. 324
Tertullian, *De Carne Christi, vi. 573*
Terza rima, iv. 239, 243, 244, 313
Teuman, king of Elam, v. 4
Thackeray, W. M., *Vanity Fair, vi. 197*
Thakombau, king, *v. 600*
Thamas Kouli Khan, Nadir Shah, vi. 384
Thames, ii. 66; vi. 434
The Harp the Monarch Minstrel swept, iii. 382
The spell is broke, the charm is flown, iii. 12
Théatre Impérial Lyrique, v. 2
Theatre Royal, Brussels, v. 2
Theatre Royal, Haymarket, *Werner* at, v. 324
Theatre Royal, Manchester, *Sardanapalus* at, v. 2
Thebes, ii. 93
Thellusson, Peter Isaac (Lord Rendlesham), banker, *i. 425, 471*
Themistocles, ii. 190; *iii. 85; iv. 423*
Theodoret, *Hist. Eccl.*, ii. 521
Theodoric, *iv. 386*
Theodosius, ii. 390, 472
There was a time, I need not name, i. 264
Thermia (Kythnos) island, *ii. 156*
Thermopylæ, ii. 149; iii. 21, 91
Theseus, ii. 102; *vi. 255;* Temple of, i. 459; iii. 272
Thessaly, *ii. 126*
Thetis, v. 489; vi. 184
Thibault, *Mes Souvenirs de vingt ans de Séjour à Berlin, ou Frédéric le Grand, etc., v. 637*
Thirty Years' War, the, *ii. 186;* v. 340
Thirza, Abel's wife, v. 209
Thisbe, vi. 235
Thistlewood, *vi. 67*
Thomas, wreck of the, *vi. 103, 110*
Thomson (*Seasons*), ii. 5, 65, 489; iii. 224; *v. 615; vi. 200;* his use of "shook," *v. 135; Castle of Indolence*, v. 502; *Liberty, vi. 200*
Thomson, Ninian Hill, translation of Machiavelli's *Il Principe, vi. 421*
Thornton, Thomas, *Present State of Turkey*, ii. 191, 194–196, 206
Thoroton, *History of Nottinghamshire, iv. 35*
Thorpe, Markham, *iii. 425*
Thorwaldsen, *vi. 79*
Thou art not false, but thou art fickle, iii. 64
Thoughts suggested by a College Examination, i. 28
Thrasybulus, ii. 150, 185; iv. 440
Thrasymene, Lake, ii. 377–379; battle of, ii. 505
Throsby, *Thoroton's History of Nottinghamshire, iv. 35*
Thun, Lake, *iv. 119*
Thurlow, Edward Hovell, Lord, *Poems on Several Occasions*, vii. 17–19; *Hermilda in Palestine*, vii. 19
Thy days are done, iii. 391

Thyrza, iii. 30, *888*
Tiber, ii. 390
Tiberius Cæsar, ii. 374, *408*, 488
Tibullus, i. 73; *Sulpicia ad Cerinthum*, i. 74; *Eleg.*, *iii. 199*
Tickell, pasquinade on Wilkes, *iv. 511*
Ticknor, George, *History of Spanish Literature*, *iv. 484*, *496*, *523*, *530*; *v. 207*; vi. xx, *40*, *41*
Tigris, river, *v. 13*
Tilleman, Peter, his picture of Newstead Abbey, *vi. 590*
Tillotson, Archbishop, vi. 128, 303
Tilly, Johann Tserclas, Count von, v. 371, 416
Tilly, Mr., possessor of Tom Paine's bones, *vii. 65*
Timariots, the, iii. 166
Timbuctoo, vi. 51
Times, The, ii. xii, *11*, *288*, *401*; iii. 534; v. 114, 324; *vi. 275*; vii. 27, 28
Timoleon, iii. 452; iv. 423
Timon, ii. 8
Timophanes, iii. 452; *iv. 423*
Timor island, v. 583
Timúr Bey, or Timúr Lang (Tamerlane), iii. 312; v. 489
Tindal, Dr., *i. 449*
Tio Jorge (Jorge Ibort), v. 559
Tipaldo, *Biografia degli Italian Illustri*, *iv. 245*, *457*
Tiraboschi, *Storia della Letteratura Italiana*, ii. *481*, 486, *494*, 496, *501*
Tiresias, vi. 535
Tirhakah (Tarkū), king of Ethiopia, v. 4
Titans, vi. 385
Tithonus, *v. 497*
Titian, iv. 141; vi. 502, 589; Venus of, iv. 162; his portrait of, Ariosto, *iv. 162*
Titius, *ii. 492*
Titus, ii. *392*, *409*, 410, *424*, *445*; iii. 401; vi. 139, 174; "Amici, diem perdidi," vi. 575
Titus Andronicus, *ii. 22*
Tlepolemus, a worker in wax, *ii. 168*
To ——, i. 242; iv. 564
To a beautiful Quaker, i. 38
To a knot of Ungenerous Critics, i. *88*, 213
To a Lady, i. 189; *iv. 87*
To a Lady, on being asked my reason for quitting England in the Spring, i. 282
To a Lady who presented the Author with the velvet band which bound her tresses, i. 212, *233*
To a Lady, who presented to the Author a lock of hair braided with his own, and appointed a night in December to meet him in the garden, i. 36
To a vain Lady, i. 70, 244
To a youthful friend, i. 271
To an Oak at Newstead, i. 256
To Anne, i. 70, 246, 251
To Belshazzar, iii. 421
To Caroline, i. xi, 8, 9, 21, 23
To D——, i. 7
To Dives. A Fragment, *ii. 87*; vii. 7
To E——, i. 4, *20*
To Edward Noel Long, i. *101*, 184, *244*
To Eliza, i. xi, 47
To Emma, i. 12
To Florence, iii. *4*, 5
To Genevra (sonnet), iii. 67, 70, 71
To George, Earl of Delawarr, i. 7, 126
To George Anson Byron, vii. 41
To Harriet, i. 263
To her who can best understand them (spurious), iii. xxi
To Ianthe, ii. 11; *iii. 65*, *384*
To Inez, ii. 59, 75; *iii. 1*
To Lady Caroline Lamb (spurious), iii. xxi
To Lesbia, i. 41
To Lord Thurlow, vii. 19
To M—, i. 68
To M. S. G., i. 76, 79
To Marion, i. 129, *263*
To Mary, i. xi, xiii
To Mary, on receiving her Picture, i. 32, *192*
To Miss Chaworth (spurious), iii. xx

To Miss E. P. [*To Eliza*], i. xi
To Mr. Murray, vii. 44, 56, 76
To my dear Mary Anne (spurious), iii. xx
To my Son, i. 260; vi. 591
To Penelope, vii. 71
To Romance, i. 174
To the Author of a Sonnet beginning, "'*Sad is my Verse*,' *you say*, '*And yet no tear*,'" i. 252
To the Countess of Blessington, iv. 565
To the Duke of Dorset, i. 194
To the Earl of Clare, i. 200
To the Hon. Mrs. George Lamb, vii. 15
To the Lily of France (spurious), iii. xx
To the sighing Strephon, i. 63
To Thomas Moore, vii. 43, 46
To Thomas Moore, written the Evening before his visit to Mr. Leigh Hunt in Horsemonger Lane Gaol, May 19, 1813, vii. 16
To Thyrza, ii. 104; iii. 30
To Woman, i. 43
Toa, a drooping casuarina, v. 599
Tobacco, in praise of, v. 615
Tobit, v. 286, 527
Todd, Rev. J. H., Archdeacon of Cleveland ("Oxoniensis"), *A Remonstrance to Mr. John Murray respecting a Recent Publication*, v. 202
Token-flowers, iii. 17
Tolbooth prison, Edinburgh, i. 334
Toledo, Judah de, translation of Avicenna's *Works*, *iv. 523*
Tolstoi, *War and Peace*, *vi. 351*
Tomaros, Mount (Olytsika), ii. *132*, 134, 182
Tomasini, *Petrarca Redivivus*, *ii. 373*
Tonson, Jacob, publisher of *The Spectator*, *vi. 555;* vii. 56
Toobo Neuha, a Tongan chieftain, v. 609
Tooke, Andrew, *Pantheon*, *vi. 26*
Tooke, John Horne (*Pantheon*), *ii. 156;* iv. *513*, 516; vi. 580
Tooke, Thomas, *vi. 480*
Tooke, W., *Life of Catherine II.*, *vi. 314*, *370*, *386*, *389*, *395*, *417*
Tophaike, musquet, iii. 96
Topham, Captain, editor of *The World*, *i. 353*, *358*
Tornabuoni, Lucrezia, iv. 280
Torniellus, *v. 306*
Torrens, W. T. M'Cullagh, *Memoirs of Viscount Melbourne*, i. 476
Torriano, Anonimo, *iv. 332*
Torstenson, Lennart, Swedish General, v. 371
Tortoises, in the Troad, vi. 204
Tott, Baron de, *Memoirs concerning the State of the Turkish Empire*, vi. *261*, 277
Tournefort, Joseph Pitton de, *Relation d'un Voyage du Levant*, *iii. 121*, *295;* *v. 294;* *vi. 216*, *233*
Tower of London, i. 438
Towneley Plays, *v. 207*
Townly, i. 399
Townsend, Rev. George, Canon of Durham, *Armageddon*, *i. 403*
Townshend, Lord John, pasquinade on Wilkes, *iv. 511*
Tozer, H. F. *Geography of Greece; Childe Harold*, ii. *60*, *62*, *113*, *117*, *123*, *134*, *139*, *143*, 146, *158*, *167*, 180–182, 186, *217*, *271*, *292*, *344*, *373*, *452*
Tractors, metallic, i. 307
Trafalgar, ii. 126, 178, 459
Trajan, his column, ii. 410, 411
Tranchant de Laverne, L. M. P., *The Life of Field Marshal Souvaroff*, *vi. 222*, *320–322*
Translation from Adrian, i. 20
Translation from Anacreon, i. 147, 149, 228
Translation from Catullus, *Ad Lesbiam*, i. 72
Translation from Horace, i. 81
Translation from Prometheus Vinctus of Æschylus, i. 14
Translation from the Medea of Euripides, i. 168
Translation from Vittorelli, iv. 535
Translation of a Romaic Love Song, iii. 62
Translation of the Epitaph on Virgil

and Tibullus by Domitius Marsus, i. 73
Translation of the famous Greek War Song, Δεῦτε παῖδες τῶν Ἑλλήνων, iii. 20
Translation of the Nurse's Dole in the Medea of Euripides, vii. 10
Translation of the Romaic Song, Μπένω μεσ' τὸ περιβόλι, Ὡραιοτάτη Χαηδή, κ.τ.λ., iii. 22
Travis, Archdeacon George, *ii. 293*
Treason Bill, iv. 511
Trecentisti, the, vi. 168
Tree, Miss Ellen (afterwards Mrs. Charles Kean), iv. 78; as "Myrrha" in *Sardanapalus*, v. 2
Trelawny, E. T., *Records of Shelley, Byron, and the Author, iv. 539; vii. 78; Recollections, etc., vi. 608*
Trévoux, Journal de (Mémoires de), iv. 578
Trimmer, Sarah, *Easy Introduction to the Study of Nature; History of the Robins*, vi. 18
Tripolitza, iii. 447
Tripp, Baron, i. 476, *499*
Triptolemus, v. 570
Tritonia, or Tritogenia, epithet of Athene, ii. 156
Troad, the, vi. 204
Trocnow, John of (surnamed Zizka, or the "One-eyed"), v. 549
Troilus and Cressida, ii. 124; iv. 319
Troppau, Congress at, *v. 563*
Troubadours, the, ii. 6
Troy, ii. 294; iv. *243*, 334; vi. 173, 211
Troyes, Bishop of, *ii. 338*
Tschairowsky, "*Manfred* Symphony," iv. 78
Tubal-Cain, *v. 291*
"Tuism," vi. 575
Tullia, Cicero's daughter, *ii. 405*
Tully, *iv. 253*
Tully, Richard, *Narrative of a Ten Years' Residence in Tripoli in Africa, etc., vi. 160*
Turcomans, the, iii. 453
Turenne, Marshal, *i. 493; iv. 262*
Turgot, *v. 554*
Turin, Agilulf, Duke of, ii. 489
Turkey, travelling in, ii. 204
Turks, ii. 206; their hatred of the Arabs, iii. 163; defeated by Greeks near Lerna, *v. 556*
Turnus, i. 157, 161, 163
Turtukey, or Tutrakaw, fall of, *vi. 370*
Tuscan, "that soft bastard Latin," iv. 173
Tuscany and its Dukes, ii. 503
Tusculum, ii. 454, 522
Tweddell, *Remains of the late John, iii. 4*
Tweed, river, i. 334
Twelfth Night, vi. *268*, 272
Two Foscari, The, ii. 187, 327; iv. *364*, 477, 479; v. 3, 5, *9*, 113–196, 199, 203, 469; *vi. 199, 586; vii. 77*
Two Gentlemen of Verona, vi. 189
Tyndal, N., translation of Cantemir's *Othman Empire, vi. 259*
Tyrants, the Thirty, vi. 446
Tyrconnel, Fanny Jennings, Duchess of, *vi. 496*
Tyre, i. 376; v. 4; vi. 348
Tyrian purple, vi. 574
Tyrwhitt, Rev. Edmund, *vii. 27*
Tyrwhitt, Thomas, editor of *Canterbury Tales, vii. 27*
Tyrwhitt, Sir Thomas, Private Secretary to the Prince of Wales, auditor of the Duchy of Cornwall, Lord Warden of the Stannaries, Gentleman Usher of the Black Rod, vii. 27
Tzigaras, A., *ii. 198*

U

Uberti, Fazio degli, *iv. 248*
Ude, Louis Eustache, *The French Cook, vi. 562*
Uffizi Gallery, Florence, *ii. 365*
Ugolino, iv. 258
Ukraine, Russian, or frontier region, iv. 201, 220
Ulysses, vi. *117*, 149

Umbritius, ii. *416*, 516
United States of America, war with England, *i. 496*
Unspunnen, Castle of, *iv. 119*, *129*
Upton, William, *Poems on Several Occasions; Words of the most Favourite Songs, Ducts, etc.*, vii. 59
Urban V., ii. 482
Urbino, Duke of, ii. 503
Urbino, Simone di Battista di Ciarla da, *iv. 174*
Urdamanē, king of Ethiopia, v. 4
Urlichs, Dr. H. S., *The Elder Pliny's Chapters on the History of Art, ii. 432*
Urquhart, translation of Rabelais' *Gargantua, v. 354*
Ursinus, Fulvius, ii. 510, 517
Usbergo, or sbergo, *iv. 308*
Ushant, battle of, *vi. 12*
Uticans, the, *v.* 506
Utraikey, or Lutraki, ii. *142*, 143
Utrecht, Peace of, iv. 334

V

Vacca, Flaminius, ii. 508, 509, 511, 515
Vaccination, i. 307; vi. 50
Vaga, Pierrin del, *ii. 437*
Valentia, George Annesley, Viscount, *Voyages and Travels, etc., i. 378, 379*
Valenza, Cardinal of, *ii. 367*
Valerianus, I. P., *De fulminum significationibus Declamatio, ii. 489*
Valerius Flaccus, *Argonaut*, i. 200
Valerius Maximus, *Factorum Dictorumque Memorabilia, ii. 457*; iii. 307; *v. 543*; *vi. 46*
Valetta, iii. 24
Valid, son of Abdalmalek, *iii. 120*
Vallance, General Charles, R.E., *Essay on the Celtic Language, vi. 337*
Vallaresso, Ermolao, *v. 134*
Valley of Sweet Waters, *ii. 153*
Valori, *vi. 337*
Valpy, A. J., *ii. 437*
Vampires, iii. 121–123
Vanbrugh, *The Provoked Husband, i. 399*
Vandals, the, iii. 235, 251
Vansittart, *i. 471*
Varchi, *Ercolano, ii. 495*
Varro, M. Terentius, ii. 92; *iv. 253*; *Rerum Rusticarum, vi. 348*
Vasari, *iv. 163*
Vasilly the Albanian, *ii. 75*, *130*
Vathek (W. Beckford), ii. 37; iii. *59*, 76, *87*, *105*, *109*, *110*, *121*, *145*, *478*; iv. *45*, *89*, *113*, 244
Vauban, *vi. 344*
Vaughan, Charles Richard, *Narrative of the Siege of Saragosa*, ii. 91, 94
Vaughan, Taylor, *A Familiar Epistle, etc., i. 445*; *iv. 74*
Vault, The, vii. 35
Vaux, James Hardy, *Vocabulary of the Flash Language, vi. 431*
Velinus, Lake, ii. 382, *384*
Vely Pasha, Vizier of the Morea, ii. 203, 205
Vendôme Column, v. 548
Vendoti, Georgie (Bentotes, or Bendotes), ii. 197; *iii. 121*
Venetian Institute, the, *iv. 467*
Venetian Lombardy, iv. 197
Venetians, besiege Athens, ii. 165; their love of music and poetry, ii. 471; their society and manners, iv. 469
Veneziano, Luca, *iv. 283*
Venezuela, *v. 555*
Venice, ii. 327; decline of, ii. 477; iv. 193–198, 456; Alamanni's prophecy, *iv. 459*
Venice, a Fragment, iv. 537
Veniero, Sebastian, *ii. 340*
Venturi, *iv. 318*
Venus de' Medici, ii. *365*, 489; vi. 200
Venus, cestus of, ii. 272
Venus and Adonis, vi. 437
Venuti, Ab. R., *Accurata et Succincta Descrizione di Roma moderna*, ii. *518*, 517
Vercingetorix, *iv. 331*

Vernet, vi. 502
Vernon, Admiral Edward, vi. 12
Vernon, Lady, *Journal of Mary Frampton, vii. 40*
Veroccio, Andrea, *iv. 336*
Verona, Congress at, v. 537–539, 562, *573*, 574, *575*, *576*; vi. 453; amphitheatre at, v. 561
Verres, i. 455; ii. 168, 170
Verrucchio, Gianciotto da, *iv. 316*
Verrucchio, Malatesta da, Lord of Rimini, *iv. 316*
Verrucchio, Paolo da, *iv. 316*
Verses addressed in the Year 1812 to the Hon. Mrs. George Lamb, iii. 32
Verses found in a Summer-house at Hales-Owen, iii. 59
Versicles, vii. 45
Version of Ossian's Address to the Sun, A, vii. 2
Very mournful Ballad on the Siege and Conquest of Alhama, A, iii. xix; iv. 529
Vespasian, ii. 298, *392*, *408*, *410*, 512, 524
Vespucci, Amerigo, *iv. 262*
Vestris, *i. 347*
Vesuvius, v. 552
Vevey, ii. 277, 303
Vianolo, *L'Histoire Vénitienne, v. 124*
Vicovaro, village of, ii. 523
Vienna, Congress of, ii. 402; v. 538, *550*, *562*; *vi. 399*; Siege of, iii. 458; taken by the French, v. 550; Treaty of, *v. 550*
Villa Ludovisi, *ii. 432*
Villani, P., *Liber de Florentiæ Famosis Civibus, iv. 309*
Villanuova, Alberti di, *Dizzionario Universale, iv. 309*
Villari, Professor, *ii. 415*
Villehardouin, *ii. 329*
Villêle, M. de, *v. 575*
Villeneuve, town, iv. *18*, 26, *120*
Villeneuve, Jérôme Petion de, Mayor of Paris, vi. 13
Villiers, De, *Le Festin de Pierre, ou le fils criminel*, vi. xvi
Vimercato, Augustino, *Canzoni di Dante, etc., iv. 248*
Vimiera, battle of, *ii. 89*
Virgil, iv. 319; vi. 73, *478*; *Æneid*, i. xii, 25, 151, *372*, 382, 451, 477; ii. *64*, *71*, *133*, *143*, *189*, *384*, *396*, 407, 510, 514; vi. 521, *526*; Domitius Marsus' epitaph on, i. 73; "and Maro sang," i. 312; *Georgics*, *i. 362*, *440*; *ii. 379*; *vi. 323*; "forced no more to groan O'er Virgil's devilish verses," i. 405; Heyne's edition of, *i. 490*; "Alas, for Virgil's lay," ii. 392; Petrarch's, ii. 480; Mantua his birthplace, ii. 507; *Eclogues*, iv. 567; *v. 289*; vi. 26, *185*, 492
Visconti, Ennius Quirinus, ii. 324, *518*
Visconti, Filippo, Duke of Milan, v. 116
Vision of Belshazzar, iii. 397
Vision of Don Roderick, *i. 436*; *ii. 4*, *51*
Vision of Judgment, *i. 305*; iv. 280, 473–525, *579*; *v. 196*; vi. xvi, *4*, *75*, *338*, *445*
Vitellius, ii. 299
Vitepsk, battle of, *iv. 207*
Vitiges, a Dalmatian, *ii. 390*
Vittorelli, Jacopo, iv. 535
Vittoria, battle of, *iii. 416*
Vittoria Colonna, *iv. 262*
Vivian, General, *ii. 234*
Viviani, Vincenzo, *ii. 369*
Vlack (Wallachia), Bey of, ii. 199
Vocabolario Italiano-Latino, iv. 308
Vogüé, Viscount E. Melchior de, *Le Fils de Pierre Le Grand, Maseppa, etc.*, iv. 203, *220*
Voïart, Madame Elise, *Chants Populaires des Servics, iii. 188*
Volondorako, *ii. 142*
Voltaire, François Marie Arouet de, *Pucelle*, i. 437; *Candide, ou l'Optimisme*, ii. *41*, 89, *281*; vi. 226; Rousseau and, *ii. 266*; imprisoned in the Bastille, ii. 282; his Ferney Estate, ii. 306; *Henriade*, *iii. 361*; *Mariamne*, *iii. 400*; Benjamin Brue, iii. 442; Byron's *Sonnet to Lake Leman*, iv. 53;

Wordsworth and Coleridge *v.*, *iv. 164; vi. 363; Histoire de Charles XII.*, iv. 201, 205, *220; Œuvres, iv. 212;* on Venice, *iv. 456; La Bible enfin expliquée, etc., v. 208; Dieu et les Hommes, v. 210;* his grave, *v. 548; Essai sur les Mœurs et L'Esprit des Nations*, v. 549; Nino de Lenclos' bequest, *vi. 246;* Byron's two quotations from, vi. 266; and Frederick the Great, *vi. 337; Correspondance avec L'Empératrice de Russie*, vi. 381; *Éléments de la Philosophie de Newton, vi. 400;* "la bonne société régle tout," *vi. 470*

Volume of Nonsense, A, vii. 70

von Duhn, F., *ii. 395*

von Ranke, Leopold, *History of Servia, iii. 188*

von Stolberg, Louise, *ii. 369*

von Talvi, *Volkslieder der Serben, iii. 188*

Vopiscus, ii. 520

Vórskla river, *iv. 208, 233*

Vossius, I., *De Ant. Urb. Rom. Mag.*, ii. 516

Vostizza, *ii. 60*

Voygoux, Louis Charles Antoine Desaix de, vi. 14

Vuilliemin, *Chillon Étude Historique*, iv. 5

Vuillier, G. (Heinemann), *History of Dancing, i. 492*

W

Waddington, Samuel Ferrand, *A Key to a Delicate Investigation. An Address to the People of the United Kingdom*, vi. 265

Wagner, Richard, *Rienzi, ii. 415*

Wahabees, the, ii. 151, 186

Waithman, Sir Robert ("Bobby"), M.P. for the City of London, *vii. 67, 68*

Wake, Kyd, *iv. 511*

Walcheren Expedition, the, *vii. 29*

Waldegrave, James Earl, *Memoirs*, vii. 76

Waldie, Miss Jane, *iii. 313; Sketches Descriptive of Italy*, iv. 471

Waldstein, Albrecht Wenceslaus Eusebius, Count of, v. 371

Wales, Princess Charlotte of, *vi. 19*

Waliszewski, K., *The Story of a Throne, vi. 381, 389, 399, 412; Romance of an Empress, vi. 388*

Walker, Wolcot v., v. 204

Wallace Collection, the, *iv. 461*

Wallach, J. W., as "Ulric" in *Werner*, v. 324

Wallachia (Vlack), Bey of, ii. 199; conquered by the Austrians, *vi. 222*

Waller, *i. 306*

Walpole, Horace, *ii. 490; vi. 208; Memoirs of the Reign of King George II., iii. 299;* vii. 76; *Letters*, iv. 339, *367; vi. 528; Castle of Otranto; Mysterious Mother*, iv. 339, *367;* "the summer has set in with its usual severity," *iv. 505*

Walpole, Sir Robert, i. 414; vii. 68

Walpole, Rev. Robert, ii. 204

Walsh, Rev. Dr. R., *Narrative of a Resident in Constantinople, iii. 16*

Walton, Izaak, vi. 513

Waltz, The, i. 475–502; ii. 53, 177; *iii. 251;* v. 537; *vi. 151, 448, 451; vii. 33, 46*

Warburton, Bishop (*The Divine Legation of Moses, etc.*), v. 209; *vi. 487;* "orthodoxy is *my doxy*," *vi. 267; Works of Pope, vi. 453*

Ward, Hon. J. W., iii. 217, 499; vii. 49, 54

Warden, William, *Letters written on board His Majesty's Ship the Northumberland, and at St. Helena, v. 545*

Wardle, Colonel Gwyllim Lloyd, *i. 391*

Ware, ii. 66, *88;* bed of, vi. 272

Warens, Madame de, *ii. 366, 503*

Waring, Major John Scott, *ii. 7*

Warner, Mrs., as "Josephine" in *Werner*, v. 324

Warton, Dr. Joseph, *ii. 480*
Warton, Dr. Thomas, poet-laureate, *i. 305, 411; iii. 452, 474; vi. 166; History of English Poetry*, v. 200, *207*
Warville, Jean Pierre Brissot de, vi. 13
Washington, George, iv. 516; v. 554; vi. 331, 376
Waterloo, ii. 226, 255, 293, *459;* iii. 429, 431; v. 538; vi. 345, 375, 539
Watkins, Dr. John, *Memoirs, etc., of Lord Byron*, v. 203, *474*
Watson, James, a Radical agitator, vi. 265
Watson, Richard, Bishop of Llandaff, *ii. 283; Anecdotes of the Life of*, v. 208
Watts, A. A., *iii. 280*
Waverley, iv. 334; v. 209; *vi. 272, 404*
Way, Billy, *i. 348*
Webb, William Frederick, *vi. 497*
Webb, Miss Geraldine (Lady Chermside), *vi. 497*
Weber, W. H. (Scott's amanuensis), *Metrical Romances of the 13th, 14th, and 15th Centuries, i. 396; iii. 145*
Webster, Lady Elizabeth (afterwards Lady Holland), *ii. 80*
Webster, Lady Frances Wedderburn, iii. *67*, 69, 149, 218, 319, *390;* vi. *375*, 451
Webster, James Wedderburn, iii. 149, *381; iv. 459; Waterloo and other Poems*, vii. 45
Webster, Sir Godfrey, Bart., *ii. 80*
Weekly Messenger (Boston), *iii. 297, 307*
Weekly Political Register, ii. 40
Weekly Register, v. 540, *572; vi. 266*
Weevers, John, *Funerall Monuments, vi. 422*
Well! thou art happy, i. 277; *iv. 37*
Wellesley, Marquis of, *ii. 79, 497*
Wellesley, William Pole Tylney Long, vi. 451
Wellington, Duke of, *i. 485;* v. 568, 575-577; "new victories," i. 496; *Childe Harold* on, ii. xi; Convention of Cintra, ii. 39, 86; has enacted marvels, ii. 88; Lady de Ros, *ii. 230;* The "Holy Alliance," *ii. 402;* Waterloo, *ii. 459;* vi. 345; in *Parenthetical Address*, iii. 57; Mrs. Boehm's masquerade, *iv. 177;* Achilles statue in Hyde Park inscribed to, *v. 535;* at the Vienna Congress, v. 539; "filled the sign-posts then, like Wellesley now," vi. 12; "great moral lesson," *vi. 266;* and Dan Mackinnon, *vi. 276; Don Juan, Canto IX.*, vi. 373; the Kinnaird-Marinet incident, *vi. 374;* "I have seen a Duke turn politician stupider," vi. 452; "has but enslaved the whites," vi. 461
Wellington Dispatches, ii. 50, 51; vi. 345, 374
Wells, Bishop Hugh de, *vi. 596*
Welschinger, Henri, *L'Ami de M. de Tallyrand, vi. 507*
Wentworth, Lord, *i. 437*
Wentworth, W. C., *A Statistical Description, etc., of N. S. Wales, v. 588*
Were my bosom as false, etc., iii. 399
Werner, i. 369; iii. 521; iv. *19, 21*, 81, *122, 226;* v. 279, 323-466, *543, 549, 611, 612; vi. 148*
Werner, Franz von (Murad Effendi), iv. 329
Werner, Friedrich Ludwig Zacharias, *v. 347*
Werther, i. 476, 494
Wesley, John, iv. 522; vi. 303
West, Benjamin, i. *389*, 466
West, Mrs. W., actress, iv. 324
Westall, W., A.R.A., *ii. 11; vi. 478*
Western, *v. 572*
Westminster, Marquis of (Lord Robert Grosvenor), i. 412
Westminster Review, iii. *25*, 76; *vi. 8;* vii. 86

Westmoreland, John Fane, 10th Earl of, vii. 28
Westphalia, Peace of, *v. 340, 372;* Congress of, *vi. 531*
Wharton, Henry Thornton, *Saffho, vi. 180*
Wheat, prices in England (1818–1822), v. 539
Wheatley, H. B., *London Past and Present, iv. 161*
When coldness wraps this suffering clay, iii. 395
When I roved a young Highlander, i. 191
When we two parted, iii. 410
Whig Club of Fox's time, its uniform of blue and buff, vi. 9
Whig Club, Cambridge, vii. *66*, 68
Whiskey, a light carriage, ii. 65
Whist, vi. 173
Whiston, *vi. 400*
Whitbread, Samuel, *iii. 54; iv. 75, 519;* vi. 451; vii. 30
White, Henry Kirke, i. 363; *ii. 123; Remains*, iv. 522
White, Miss Lydia, Sydney Smith's "Tory Virgin," iv. 569; "Miss Diddle" of *The Blues*, iv. 570; her death, iv. 587
Whitefield, *i. 412*
Whitworth, Earl of, *i. 195*
Wicklow, the Irish gold-mine in, i. 426
Wicksteed, Rev. Philip H., *iv. 218*
Wiel, Alethea, *Two Doges of Venice*, v. 119, *121, 133, 143, 171, 178, 179, 183, 190, 193*
Wieland's *Oberon, i. 362; iii. 263*
Wilberforce, iv. 181; vi. 461, *549*
Wild Gazelle, The, iii. 384
Wilderswyl, village of, *iv. 119*
Wildman, Colonel Thomas, *i. 89, 257;* vi. *496, 497*, 589
Wilhelm, Paul, ii. 299
Wilkes, John, iv. 476, 480, 508–511
Wilkie, Dr. W., *i. 403; Epigoniad, i. 436*
Wilkie, Sir David, "The Defence of Saragossa," ii. 92
William the Conqueror, iv. 543; vi. 410
William and Mary, *vi. 496*
William I. of Germany, his "triumphant piety," *vi. 370*
William I. of Holland, *ii. 295*
William III., *i. 198*
Williams, Edward, v. 331
Williams, Hugh W., *Travels in Italy, Greece, etc., iii. 15, 16*
Williams (Anthony Pasquin), *i. 304*
Williams, Dr., *Theol. Lib.*, iv. 479
Willis, Chief Justice, *iv. 585*
Willis, Rev. Dr. Francis, i. 416; *ii. 43*
Willis, John, *i. 416*
Willis, Margaret (Lady Beaumont), iv. 585
Willis' Rooms, *i. 347*
Wilmot, Juliana, Lady, *iii. 381*
Wilmot, Mrs. (Barberina Ogle), afterwards Lady Wilmot Horton, then Lady Dacre, the original of "She walks in Beauty," *iii. 381;* iv. 569, 570; vii. 48, *54; Ina, a Tragedy, vii. 48*
Wilmot, Sir Robert John (afterwards Wilmot Horton), *iii. 381;* vii. 54
Wilmot, Sir Robert, *iii. 381*
Wilson, printer, i. 452
Wilson, John (Christopher North), ii. 315, *462; Isle of Palms*, iii. 230; on Moore, *iv. 61;* v. 280; on *Manfred*, iv. 80, 81; on *Marino Faliero*, iv. 329; *City of the Plague*, iv. 339; *Noctes Ambrosianæ*, iv. 570; on *Heaven and Earth*, v. 280, 282; on *Don Juan, vi. 213*
Wilson, Sir Robert Thomas, "Southwark's Knight," *vii. 67*
Wilson, W., *A Missionary Voyage to the South Pacific Ocean, etc., v. 605*
Winckelmann, *Storia delle Arti, etc.*, ii. *396, 431, 432*, 490, 509, 511, 512, 518
Windsor Poetics. Lines composed on the Occasion of His Royal Highness the Prince Regent being seen standing between the coffins of Henry VIII. and Charles I. in

the Royal Vault at Windsor, vii. 35
Wingfield, Hon. John, *i. 96*; ii. 81, 82, 94
Winsor, Justin, *History of America*, *iv. 198*
Wirt, William, *Life of Patrick Henry*, *v. 560*
Wolcot, Dr. John (Peter Pindar), i. 294, *304*, *390*, *395*, *412*; iv. 158; *Instructions to a Laureat*, *iv. 519*; *Ode to a Margate Hoy*, *vii. 5*
Wolcot v. *Walker*, v. 204
Wolf of the Capitol, Rome, ii. 396
Wolf, F., *Primavera y Flor de Romances*, *iv. 529*
Wolfe, General James, vi. 12
Wolfe, Rev. C., *vi. 165*
Wolmar, Madame, ii. 305
Wolseley, Lord, *Decline and Fall of Napoleon*, *v. 551*
Woman's Hair, A, i. 233; *iii. 12*
Wood, J. T., *Modern Discoveries on the Site of Ancient Ephesus*, *ii. 441*
Wood, the pedestrian, *i. 322*
Woodhouselee, Alexander Fraser Tytler, Lord, *Essay on Petrarch*, *ii. 351*
Woodward, Dr. John, *Fossils of England*, *v. 632*
Worcester, battle of, *ii. 395*
Wordsworth, Miss Dorothy, *i. 422*; *iv. 585*
Wordsworth, John, captain of *The Earl of Abergavenny*, *vi. 91*
Wordsworth, William, *i. 305*, *318*, *331*; ii. 311; iii. 149; vi. 39, 80, *587*; *vii. 70*; Byron's review of his *Poems*, *i. 234*; *Lyrical Ballads*, i. 315, 316; *iv. 269*; Distributor of Stamps for the County of Westmorland, *i. 321*; iv. 582; vi. 5; "Yet let them not to vulgar Wordsworth stoop," etc., i. 368; "Let simple Wordsworth chime his childish verse," i. 369; "write but like Wordsworth—live beside a lake," i. 422; on Bland Burges, *i. 437*; *Concerning the Relations of Great Britain, Spain, and Portugal*, ii. 87; "l'accent Wordsworthien," *ii. 115*; iv. 6; as preached by Shelley, *ii. 219*; *Emperors and Kings, etc.*, *ii. 227*; "Not in the Lucid Intervals of Life," *ii. 258*; *Tintern Abbey*, *ii. 261*, *272*; *v. 613*; *Intimations of Immortality*, *ii. 271*, *352*; *Excursion*, *ii. 272*, *281*; *v. 94*, *613*; vi. 4, 176; *On the Extinction of the Venetian Republic*, *ii. 336*; *In the Pass of Killycranky*, *ii. 337*; *Near the Lake of Thrasymene*, *ii. 377*, *378*; *Descriptive Sketches*, *ii. 385*; "How clear, how keen, how marvellously bright!" iii. xx; Coleridge's *Lines to a Gentleman*, *iii. 336*; his quarrel with Byron; iii. 533; iv. 479; *Song at the Feast of Brougham Castle*, *iv. 16*, *27*; *Ruth*, iv. 24; *Works*, *iv. 25*, *27*, *33*, *220*; *A Poet's Epitaph*, *iv. 26*; Byron an admirer of, *iv. 47*; "Wordsworth and Co.," *iv. 182*; depreciates Voltaire, *iv. 184*; *Resolution and Independence* (originally *The Leech-gatherer*), iv. 267, 582; *Two Addresses to the Freeholders of Westmorland*, *iv. 341*; *Peter Bell*, *iv. 341*; vi. 177; vii. 63, 64; Hazlitt on, *iv. 518*; referred to in *The Blues*, iv. 585; *Sonnet to a Painter*, *v. 251*; "crazed beyond all hope," vi. 74; "unexcised, unhired," vi. 175; *Benjamin the Waggoner*, vi. 177; "poet Wordy," vi. 214; *Supplement to the Preface* (*Poems*), *ibid.*; compared with Jacob Behmen, *vi. 268*; *Thanksgiving Ode*, vi. 332; "has supporters two or three," vi. 445; Mackintosh, *vii. 32*; *The White Doe of Rylstone; or, The Fate of the Nortons, a Poem*, vii. 45; "the great metaquizzical poet," *vii. 72*, *73*
World, The, *i. 358*; *vi. 525*
Wormeley, Katharine Prescott, translation of *Prince de Ligne's Memoirs*, *vi. 415*

Wraxall, Sir N. W., *Historical Memoirs, vi. 478; Posthumous Memoirs, vii. 29, 30*
Wren, C., i. 438
Wright, John, *ii. 217;* iii. 75, 443; *iv. 63*
Wright, Walter Rodwell, *Horæ Ionicæ*, i. 366; ii. x, *104*, 202
Wright, Professor, *Kufic Tombstones in the British Museum, iii. 120*
Written after swimming from Sestos to Abydos, iii. 13; *vi. 112*
Wul-wulleh, death-song of Turkish women, iii. 205
Wyatt, Sir Thomas, iv. 239
Wycherley, *i. 323*
Wylde, G., *i. 45*
Wynn, *iv. 520*
Wynne, iv. 476

X

Xantippe, *iv. 253*
Xeres, v. 565
Xerxes, ii. 166; iv. 259; vi. 46, 169

Y

Yakintu, king of Arvad, v. 4
Yanina, Janina, or Joannina, lake of, ii. 179, 189
Yarmouth, Maria Fagniani, Lady, *i. 501*
Yarmouth, Lord, "Red Herrings," *i. 493, 497, 501;* vii. 22
Yearsley, Ann, *i. 329*
Yesoukoi, Lieutenant-Colonel, vi. 354
Yonge, C. D., translation of Athenæus' *Deipno., v. 11*
York, Duchess of, *iii. 45*
York, Duke of, *i. 3, 391; ii. 169; iii. 45; iv. 587; vi. 67, 451, 597*
Young, Edward, *Revenge*, i. 26, *409; iii. 158, 200; Night Thoughts*, ii. 95, *161; iii. 129, 262; vi. 186, 450; Resignation, vi. 450; Love of Fame, the Universal Passion, vi. 461*
Young, Rosalind A., *The Mutiny, etc., v. 622*
Young Lochinvar, ii. 70

Z

Zama, battle of, *ii. 459*
Zanetti, ii. 472
Zanga, a character in Young's *Revenge*, i. 26, *409*
Zappi, Giovanni Battista, *iv. 271*
Zara, siege of, iv. 331, 332
Zaragoza, Augustina, maid of, ii. 58, 91
Zarina, Queen, character in *Sardanapalus*, v. 12
Zarotti, *iv. 287*
Zechariah, v. 286
Zegri, the, a Moorish tribe, v. 558
Zela, battle of, *ii. 398*
Zeller, Dr. E., *Socrates and the Socratic Schools, ii. 103*
Zend-Avesta, iii. 110; iv. 112
Zendrini, A., *Elogio di Jacopo Morelli, iv. 457*
Zeno, Carlo, ii. 477, 497
Zeus Olympius, Temple of, ii. 167
Ziani, Doge Sebastian, ii. 473
Zibeon, Esau's wife, *v. 285*
Zimri, king of Israel, *v. 107*
Zitza, convent and village of, ii. 129, 174, 180; *iii. 7*
Žižka, John of Trocnow, v. 549
Zoffani, *iv. 508*
Zoili of Albemarle Street, the, vi. xix, *467*
Zonaras, *Annales*, ii. 202
Zonta of Twenty, the, *iv. 385, 441*
Zoritch, or Zovitch, Catherine II.'s favourite, *vi. 388*
Zoroaster, the creed of, vi. 491
Zosimado, ii. 197
Zosimus, *Historiæ*, ii. 172
Zouboff, Plato, Catherine II.'s favourite, *vi. 388*
Zrini, Hungarian commander, iii. 442
Zsigetvar, siege of, iii. 442
Zuccari, *ii. 437*
Zuccato, Bartolommeo, *iv. 332*
Zuleika, Persian name of Potiphar's wife, *iii. 187;* vi. 254

INDEX TO FIRST LINES.

(The first line is given of every *Poem*, and of each *Canto* of the longer Poems: that of the *Plays* is omitted.)

A noble Lady of the Italian shore (*Poems 1816–1823*), iv. 547
A Spirit passed before me: I beheld (*Hebrew Melodies*), iii. 406
A Year ago you swore, fond she! (*Jeux d'Esprit, etc.*), vii. 41
Absent or present, still to thee (*Poems 1809–1813*), iii. 50
Adieu, adieu! my native shore (*Childe Harold*, Canto I.), ii. 26
Adieu, thou Hill! where early joy (*Hours of Idleness*), i. 237
Adieu, ye joys of La Valette (*Poems 1809–1813*), iii. 24
Ægle, beauty and poet, has two little crimes (*Jeux d'Esprit, etc.*), vii. 76
Ah! gentle, fleeting, wav'ring sprite (*Hours of Idleness*), i. 20
Ah, heedless girl! why thus disclose (*Hours of Idleness*), i. 244
Ah! Love was never yet without (*Poems 1809–1813*), iii. 62
Ah!—What should follow slips from my reflection (*Don Juan*, Canto XV.), vi. 544
And dost thou ask the reason of my sadness? (*Jeux d'Esprit, etc.*), vii. 41
And thou art dead, as young and fair (*Poems 1809–1813*), iii. 32, 41
And thou wert sad—yet I was not with thee (*Poems of July—September, 1816*), iv. 63
And "thy true faith can alter never" (*Poems 1809–1813*), iii. 65
And wilt thou weep when I am low? (*Hours of Idleness*), i. 266
Anne's Eye is liken'd to the Sun (*Hours of Idleness*), i. 244
As by the fix'd decrees of Heaven (*Hours of Idleness*), i. 231
As o'er the cold sepulchral stone (*Poems 1809–1813*), iii. 4
As the Liberty lads o'er the sea (*Jeux d'Esprit, etc.*), vii. 42
Away, away, ye notes of Woe! (*Poems 1809–1813*), iii. 32, 35
Away, away,—your flattering arts (*Hours of Idleness*), i. 15
Away with your fictions of flimsy romance (*Hours of Idleness*), i. 82
Away, ye gay landscapes, ye gardens of rose (*Hours of Idleness*), i. 171

Behold the blessings of a lucky lot! (*Jeux d'Esprit, etc.*), vii. 75
Belshazzar! from the banquet turn (*Poems 1814–1816*), iii. 421
Beneath Blessington's eyes (*Jeux d'Esprit, etc.*), vii. 82
Beside the confines of the Ægean main (*Poems 1809–1813*), iii. 18
Bob Southey! You're a poet—Poet-Laureate (*Don Juan*, Dedication), vi. 3

If from great Nature's or our own abyss (*Don Juan*, Canto XIV.), vi. 516
If, in the month of dark December (*Poems 1809–1813*), iii. 13
If sometimes in the haunts of men (*Poems 1809–1813*), iii. 46
If that high world, which lies beyond (*Hebrew Melodies*), iii. 383
Ill-fated heart! and can it be (*Poems 1809–1813*), iii. 48
In Coron's bay floats many a galley light (*Corsair*, Canto II.), iii. 249
In digging up your bones, Tom Paine (*Jeux d'Esprit, etc.*), vii. 65
In hearts like thine ne'er may I hold a place (*Jeux d'Esprit, etc.*), vii. 40
In law an infant, and in years a boy (*Hours of Idleness*), i. 128
In moments to delight devoted (*Poems 1809–1813*), iii. 71
In Nottingham county there lives at Swan Green (*Jeux d'Esprit, etc.*), vii. 1
In one dread night our city saw and sighed (*Poems 1809–1813*), iii. 51
In one who felt as once he felt (*Hours of Idleness*), i. 253
In the beginning was the Word next God (*Morgante Maggiore*, Canto I.), iv. 285
In the dome of my Sires as the clear moonbeam falls (*Poems 1809–1813*), iii. 27
In the valley of waters we wept on the day (*Hebrew Melodies*), iii. 404
In the year since Jesus died for men (*Siege of Corinth*), iii. 449
In thee, I fondly hop'd to clasp (*Hours of Idleness*), i. 7
In this beloved marble view (*Poems 1816–1823*), iv. 536
Is thy face like thy mother's, my fair child? (*Childe Harold*, Canto III.), ii. 215
It is the hour when from the boughs (*Parisina*), iii. 505
It seems that the Braziers propose soon to pass (*Jeux d'Esprit, etc.*), vii. 72

Kind Reader! take your choice to cry or laugh (*Jeux d'Esprit, etc.*), vii. 11
Know ye the land where the cypress and myrtle (*Bride of Abydos*, Canto I.), iii. 157

Lady! if the cold and cloudy clime (*Prophecy of Dante*, Dedication), iv. 241
Lady! in whose heroic port (*Poems 1816–1823*), iv. 552
Lesbia! since far from you I 've rang'd (*Hours of Idleness*), i. 41
Let Folly smile to view the names (*Hours of Idleness*), i. 4
Long years!—It tries the thrilling frame to bear (*Lament of Tasso*), iv. 143
Lucietta, my deary (*Jeux d'Esprit, etc.*), vii. 81

Maid of Athens, ere we part (*Poems 1809–1813*), iii. 15; *iv.* 214
Many are Poets who have never penned (*Prophecy of Dante*, Canto IV.), iv. 269
Marion! why that pensive brow? (*Hours of Idleness*), i. 129
Mingle with the genial bowl (*Hours of Idleness*), i. 228
Montgomery! true the common lot (*Hours of Idleness*), i. 107
Mrs. Wilmot sate scribbling a play (*Jeux d'Esprit, etc.*), vii. 61
Muse of the many-twinkling feet! whose charms (*The Waltz*), i. 483
Must thou go, my glorious Chief? (*Poems 1814–1816*), iii. 428
My boat is on the Shore (*Jeux d'Esprit, etc.*), vii. 46
My dear Mr. Murray (*Jeux d'Esprit, etc.*), vii. 51

My hair is grey, but not with years (*Prisoner of Chillon*), iv. 13
My Sister! my sweet Sister! if a name (*Poems of July—September, 1816*), iv. 57
My soul is dark—Oh! quickly string (*Hebrew Melodies*), iii. 389

Nay, smile not at my sullen brow (*Childe Harold*, Canto I. : *To Ines*), ii. 75
Newstead! fast-falling, once-resplendent dome! (*Hours of Idleness*), i. 116
Night wanes—the vapours round the mountains curled (*Lara*, Canto II.), iii. 348
Nisus, the guardian of the portal stood (*Hours of Idleness*), i. 151
No breath of air to break the wave (*Giaour*), iii. 85
No specious splendour of this stone (*Hours of Idleness*), i. 66
Nose and Chin that make a knocker (*Poems 1816-1823*), iv. 538
Not in those climes where I have late been staying (*Childe Harold*, Canto I. : *To Ianthe*), ii. 11
Nothing so difficult as a beginning (*Don Juan*, Canto IV.), vi. 183

O Love! O Glory! what are ye who fly? (*Don Juan*, Canto VII.), vi. 302
O Thou! who rollest in yon azure field (*Jeux d'Esprit, etc.*), vii. 2
O thou yclep'd by vulgar sons of Men (*Jeux d'Esprit, etc.*), vii. 7
O'er the glad waters of the dark blue sea (*Corsair*, Canto I.), iii. 227
Of all the barbarous middle ages, that (*Don Juan*, Canto XII.), vi. 455
Of rhymes I printed seven volumes (*Jeux d'Esprit, etc.*), vii. 55
Of two fair Virgins, modest, though admired (*Poems 1816-1823*), iv. 535
Oh, Anne, your offences to me have been grievous (*Hours of Idleness*), i. 246
"Oh banish care"—such ever be (*Poems 1809-1813*), iii. 28
Oh, blood and thunder! and oh! blood and wounds! (*Don Juan*, Canto VIII.), vi. 330
Oh! could Le Sage's demon gift (*Hours of Idleness*), i. 56
Oh! did those eyes, instead of fire (*Hours of Idleness*), i. 68
Oh, factious viper! whose envenom'd tooth (*Hours of Idleness*), i. 34
Oh, Friend! for ever lov'd, for ever dear (*Hours of Idleness*), i. 18
Oh! had my Fate been join'd with thine (*Hours of Idleness*), i. 189
Oh how I wish that an embargo (*Jeux d'Esprit, etc.*), vii. 10
Oh Lady! when I left the shore (*Poems 1809-1813*), iii. 5
Oh! little lock of golden hue (*Hours of Idleness*), i. 211, 233
Oh, Mariamne! now for thee (*Hebrew Melodies*), iii. 400
Oh! might I kiss those eyes of fire (*Hours of Idleness*), i. 75
Oh! my lonely—lonely—lonely—Pillow! (*Poems, 1816-1823*), iv. 563
Oh never talk again to me (*Poems 1809-1813*), iii. 1
Oh say not, sweet Anne, that the Fates have decreed (*Hours of Idleness*), i. 251
Oh! snatched away in beauty's bloom (*Hebrew Melodies*), iii. 388
Oh, talk not to me of a name great in story (*Poems 1816-1823*), vi. 562
Oh, thou! in Hellas deemed of heavenly birth (*Childe Harold*, Canto I.), ii. 15
Oh! thou that roll'st above thy glorious Fire (*Hours of Idleness*), i. 229

Oh Venice! Venice! when thy marble walls (*Ode on Venice*), iv. 193
Oh! weep for those that wept by Babel's stream (*Hebrew Melodies*), iii. 385
Oh well done Lord E—n! and better done R—r! (*Jeux d'Esprit, etc.*), vii. 13
Oh! well I know your subtle sex (*Hours of Idleness*), i. 242
Oh! Wellington! (or "Villainton")—for Fame (*Don Juan*, Canto IX.), vi. 373
Oh! when shall the grave hide for ever my sorrow? (*Hours of Idleness*), i. 21
Oh ye! who teach the ingenuous youth of nations (*Don Juan*, Canto II.), vi. 87
Oh! yes, I will own we were dear to each other (*Hours of Idleness*), i. 126
Oh you, who in all names can tickle the town (*Jeux d'Esprit, etc.*), vii. 16
On Jordan's banks the Arab's camels stray (*Hebrew Melodies*), iii. 386
Once fairly set out on his party of pleasure (*Jeux d'Esprit, etc.*), vii. 41
Once more in Man's frail world! which I had left (*Prophecy of Dante*, Canto I.), iv. 247
One struggle more, and I am free (*Poems 1809–1813*), iii. 81, 82, 36
Our life is two fold: Sleep hath its own world (*The Dream*), iv. 33

Parent of golden dreams, Romance! (*Hours of Idleness*), i. 174
Posterity will ne'er survey (*Jeux d'Esprit, etc.*), vii. 65

Rail on, Rail on, ye heartless crew (*Hours of Idleness*), i. 213
Remember him, whom Passion's power (*Poems 1809–1818*), iii. 67
Remember thee! Remember thee! (*Poems 1809–1818*), iii. 59
Remind me not, remind me not (*Hours of Idleness*), i. 268
River, that rollest by the ancient walls (*Poems 1816–1823*), iv. 545
Rousseau—Voltaire—our Gibbon—and De Staël (*Poems of July—September, 1816*), iv. 53

Saint Peter sat by the celestial gate (*Vision of Judgment*), iv. 487
She walks in Beauty, like the night (*Hebrew Melodies*), iii. 381
Since now the hour is come at last (*Hours of Idleness*), i. 12
Since our Country, our God—Oh, my Sire (*Hebrew Melodies*), iii. 387
Since the refinement of this polish'd age (*Hours of Idleness*), i. 45
Slow sinks, more lovely ere his race be run (*Corsair*, Canto III.), iii. 270
Slow sinks, more lovely ere his race be run (*The Curse of Minerva*), i. 457
So we'll go no more a-roving (*Poems 1816–1823*), iv. 411, 538
Sons of the Greeks, arise (*Poems 1809–1818*), iii. 20
Spot of my youth! whose hoary branches sigh (*Hours of Idleness*), i. 208
Star of the brave!—whose beam hath shed (*Poems 1814–1816*), iii. 436
Start not—nor deem my spirit fled (*Hours of Idleness*), i. 276
Still must I hear?—shall hoarse Fitzgerald bawl? (*English Bards, and Scotch Reviewers*), i. 297
Strahan, Tonson, Lintot of the times (*Jeux d'Esprit, etc.*), vii. 56
Stranger! behold interred together (*Jeux d'Esprit, etc.*), vii. 11

Sun of the sleepless! melancholy star! (*Hebrew Melodies*), iii. 399
Sweet girl, though only once we met (*Hours of Idleness*), i. 38

Tambourgi! Tambourgi! thy 'larum afar (*Childe Harold*, Canto II.), ii. 146
The antique Persians taught three useful things (*Don Juan*, Canto XVI.), vi. 572
The Assyrian came down like the wolf on the fold (*Hebrew Melodies*), iii. 404
The chain I gave was fair to view (*Poems 1809–1813*), iii. 49
The dead have been awakened—shall I sleep? (*Jeux d'Esprit, etc.*), vii. 83
The Devil returned to Hell by two (*Jeux d'Esprit, etc.*), vii. 21
The fight was o'er; the flashing through the gloom (*Island*, Canto III.), v. 618
The Gods of old are silent on their shore (*Poems 1816–1823*), iv. 566
The "good old times"—all times when old are good (*Age of Bronze*), v. 541
The Harp the Monarch Minstrel swept (*Hebrew Melodies*), iii. 382
The Isles of Greece, The Isles of Greece (*Don Juan*, Canto III.), vi. 169
The King was on his throne (*Hebrew Melodies*), iii. 397
The kiss, dear maid! thy lip has left (*Poems, 1809–1813*), iii. 23
The Land where I was born sits by the seas (*Francesca of Rimini*), iv. 317
The man of firm and noble soul (*Hours of Idleness*), i. 81
The modest bard, like many a bard unknown (*Poems 1809–1813*), iii. 15
The Moorish King rides up and down (*Poems 1816–1823*), iv. 529
The Moralists tell us that Loving is Sinning (*Hours of Idleness*), i. 262
The morning watch was come; the vessel lay (*Island*, Canto I.), v. 587
The Night came on the Waters—all was rest (*Poems 1814–1816*), iii. 419
The "Origin of Love"!—Ah, why (*Poems 1809–1813*), iii. 65
The roses of Love glad the garden of life (*Hours of Idleness*), i. 109
The sacred song that on mine ear (*Jeux d'Esprit, etc.*), *iii. 32*; vii. 15
The Serfs are glad through Lara's wide domain (*Lara*, Canto I.), iii. 323
The Son of Love and Lord of War I sing (*Jeux d'Esprit, etc.*), vii. 82
The Spell is broke, the charm is flown (*Poems 1809–1813*), iii. 12
The Spirit of the fervent days of Old (*Prophecy of Dante*, Canto II.), iv. 255
The wild gazelle on Judah's Hills (*Hebrew Melodies*), iii. 384
The winds are high on Helle's wave (*Bride of Abydos*, Canto II.), iii. 178
The world is a bundle of hay (*Jeux d'Esprit, etc.*), vii. 65
The world is full of orphans: firstly those (*Don Juan*, Canto XVII.), vi. 608
There be none of Beauty's daughters (*Poems 1814–1816*), iii. 435
There is a mystic thread of life (*Hours of Idleness*), i. 234
There is a tear for all that die (*Poems 1814-1816*), iii. 417
There is a tide in the affairs of men (*Don Juan*, Canto VI.), vi. 268
There is no more for me to hope (*Jeux d'Esprit, etc.*), vii. 15
There was a time, I need not name (*Hours of Idleness*), i. 264
There 's not a joy the world can give like that it takes away (*Poems 1814–1816*), iii. 423
There 's something in a stupid ass (*Jeux d'Esprit, etc.*), vii. 63